

MUSICAL AMERICA

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ALL HAVANA HAILS CARUSO AT OPENING OF OPERA SEASON

Inaugural Night of Bracale Opera Attended by Tremendous Throngs — Audience Somewhat Cool as "Martha" Is Given for First Time — Barrientos, Perini, Parvis and Lapuma, the Assisting Artists at Tenor's Cuban Début — Sky-high Prices No Barrier, Apparently, and Subscriptions for Entire Run Are Sold Out

HAVANA, May 13.—Caruso sang for the first time before a Cuban audience at the National Theater last night, the vehicle being "Martha," a poor selection for a first appearance in Cuba, where the Italian operas, with their spectacular flights of song and tragic endings, are favorites. The audience sat silent but attentive during the first act, giving applause sparingly and without enthusiasm. The chill wore off during the progress of the opera, however, and enthusiasm was real, albeit not vociferous, at the close.

Mme. Barrientos, a prime favorite in Havana, was an admirable *Lady Harriet*; Flora Perina sang the part of *Nancy*, and Taurino Parvis was an excellent *Plunkett*. Unfortunately, Parvis is as tall and thin as Caruso is short and plump, and the result was not of the happiest. Giuseppe Lapuma, a standby of Impresario Bracale, was an effective *Sir Tristan*. The opera was well sung and well acted, none of its opportunities for comedy being missed. The orchestra was led by Cav. Alfredo Padovani.

If "Martha" has ever been sung before in Havana it is not within the memory of the present generation of opera goers, and the suave and gentle harmonies are not familiar here. The apparent coldness of the audience was rather for the opera than the singers. "The Last Rose of Summer" was sung in Italian and awakened some appreciation, the finale eliciting several curtain calls. In fact, the principals were called before the curtain generously in the final acts. The "Spinning Song" was particularly well interpreted and received.

No more brilliant audience ever filled the National, every seat and every box being occupied. In fact, all the boxes and orchestra seats and virtually all other seats have been sold by subscription for the entire eight performances, the principal boxes at \$1,200 and the orchestra seats (or *lunetas*, as they are known in Spanish) for \$200. General admission is \$10 and the standees must peer through shutters at the back of the boxes. Box holders must pay admission of \$10 for each seat in addition to the price of the box. Despite these prices, boxes were sold and resold at a profit, some finally realizing \$450. The program last night carried the line: "Nota—No hay localidades con asiento para esta función." ("Note—There are no localities with seats for this function.") The same line will probably decorate the program for each of the other seven operas to be sung.



ARTHUR MIDDLETON,

The American Baritone, Whose Mature Art Has Earned Him Distinction in the Domains of Opera, Concerts and Oratorio (See page 49)

Havana has eighteen or nineteen daily newspapers, in addition to several score weekly and monthly periodicals, all of which consider themselves entitled to passes to the opera. In the past Signor Bracale has given passes to those from whom he could find no other way of escaping. This year he beat them to it by selling all the available seats and boxes by subscription before the season began. Furthermore, he issued no tickets or passes of general admission. Musical and non-musical writers sufficiently known to the Galician ticket takers, or provided with suitably engraved personal cards of distinction, got by and had the pleasure of standing up or finding seats in the boxes of friends. The others stood outside and cussed, or went away from there. The writer viewed the master piece of the late Count Flotow from the box of a charitable friend, the gracious Galician ticket-takers having allowed me to pass the sacred portals under instructions from Friend Bracale, whose magic dispensation would have also passed me

into the wings had I desired to so pass.

All Havana was present, from President Menocal and his staff to the provincial governor, mere cabinet ministers, generals and officials in general, all accompanied by their ladies. Millions in jewels sparkled in rivalry with the electric lights. The overture was finished and the curtain rose on the first act at 9.20 o'clock. It was 12.30 when Caruso, Barrientos, Parvis and Perini retired bowing behind the final curtain, and the audience streamed out to fill half a thousand waiting automobiles.

The Bracale company includes Enrico Caruso, Maria Barrientos, Riccardo Stracciari, Gabriella Besanzoni, José Mardones, Maria Luise Escobar, Carmen Melis, Flora Perini, Giuseppina Caravelli, Arturo Bovi, Antonio Nicolich, Maria Alemani, Lodovico Olivero, Salustio Cival, Giuseppe Lapuma, Olga Zonzini, Armando Finzi and Amedeo Ferrer. The eight operas to be given

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REPORT "ACADEMY" TO HOUSE OPERA IN PHILADELPHIA

Edward Bok Said to Have Obtained Option on Building with View to Providing Home for Orchestra and Productions by Gatti—Authentic Sources of Information Credit Official of Local Orchestra with Outgenerating Theatrical Interests—New Owner of Metropolitan Said to Be Planning to House Both Orchestra and Opera

PHILADELPHIA, May 17.—The question of a home next season for the Philadelphia Orchestra and the local opera season as given by the Metropolitan forces from New York, is still in abeyance. Edward Bok, a director of the Orchestra, is said to have obtained an option on the Academy of Music which has been the home of the Orchestra since its foundation, and which is now coveted by moving picture and theatrical firms. But Mr. Bok has betaken himself to Aiken, South Carolina, and other places, in a private car which has been reported out of reach of the telephone and telegraph. So no confirmation can be obtained from him; but those who know him best are not willing to deny that he has the option. They simply smile wisely.

For a time it seemed that the opera and the orchestra would go up to the Metropolitan Opera House which was recently sold to a theatrical producer. But now a rumor is rife that the new owner has resold the house to parties whose business cannot be obtained. His realtor and friends will not discuss the matter of the resale.

The Bok option on the Academy would settle the situation very beautifully if it proves true. It is suggested in some financial quarters that the reason Mr. Bok is not confirming the story just now is that he is seeking—and getting—colleagues to help him "angel" the enterprise. He cannot carry the entire burden, at the big price said to be offered for an annual rental by a mammoth movie concern and is trying to underwrite the lease. He does not, it is averred, wish to make any public announcement till all the details of the financing are completed. But the story of what he is said to have achieved is interesting.

Mr. Bok seems, according to the narrative prevalent in informed circles, to have executed a cleverly strategic and successful coup whereby the Academy of Music has been obtained for the use of both musical activities as well as the other musical enterprise such as the local seasons of the Boston, New York Symphony and other orchestras, Choral Society, Orpheus and Fortnightly Club and most of the important recitals of the season.

It is reported by authentic sources of information that he had outgeneraled the movie, theatrical and real estate men who were offering enormous prices for the Academy of Music either in outright sale or for long time leases. Mr. Bok is

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are to be chosen from "Martha," "Elisir d'Amore," "Forza de Destino," "Tosca," "Rigoletto," "Carmen," "Juive," "Ballo en Maschera," "Aida," "Manon" (Puccini), "Pagliacci" and "Il Segreto de Susanna."

In addition to the eight night performances there will be two matinees, most of the seats and boxes for which have also been sold by subscription. The first will be given next Sunday afternoon, "Martha" being repeated. The little lions of the press are living in hopes of better treatment in the way of seats at these "functions."

Seriously, Caruso has made an artistic success in Havana and has been accepted at par value by Havana music lovers. He was slightly nervous last night although this was not obvious. I predict that he will arouse his audience to the greatest enthusiasm when he sings in "Pagliacci," "Tosca," "Aida" or "Rigoletto."

Caruso is staying at the Sevilla, where he has a suite on an upper floor fronting a small park which the hotel faces. When he first arrived he practised mornings, two pianos having been installed to afford him accompaniment. A fellow guest of Caruso is the owner of a large ranch in the State of Washington, where there is a post office bearing his name. He is a jolly chap and fond of pranks. When Caruso began his morning practice, this joker looked from the hotel lobby and beheld a considerable throng of Cubans gathered in the little park, hoping to hear the great Caruso sing at something less than \$35. Across the street in the public market is a phonograph shop. The practical joker saw a light. Next morning when the hour arrived for Caruso's practice, the waiting through were electrified to hear some of his greatest songs in full. The phonograph shop had been supplied with a plentiful supply of Caruso records and, it is reliably reported, had also been instructed to play them during the morning hour, the *quid pro* being a brand new \$50 honest-to-goodness American banknote. A regular Rumorista would go on to say there was much indignation. He would be correct. There was. Matters have since been arranged. All are pleased. E. F. O'BRIEN

SEVCIK QUARTET TO TOUR AMERICA NEXT SEASON

Under Boucek's Management Famous Bohemian Ensemble to be Heard in This Country

From the offices of Hugo Boucek, the New York manager, comes the interesting announcement that the Sevcik Quartet is to tour America next season, under his exclusive management. While Mr. Boucek will manage a number of American artists and musicians he has and is, contemplating to bring to America some of the famous instrumentalists from his native land, Bohemia. The Sevcik Quartet personnel is Prochazka, consists of first violin, Lhotsky, second violin, Moravec, viola, and Fingerland, 'cello.

This chamber music organization bears the name of that famous violin pedagogue, Ottakar Sevcik, known the world

over for his pupils, Jan Kubelik and Kocian. The organization has toured the world for some twenty years and, what is remarkable, the original members are still in it. Owing to war conditions the Sevcik Quartet's contemplated tour of three years ago had to be abandoned. The organization is due here early in November and, immediately after its arrival, will fill a great number of engagements, which have already been secured by Mr. Boucek. The Sevcik Quartet met with unusual success last January in London and the leading English cities. During the months of March and April it appeared in France and Italy, at which time the Continental press spoke in the highest terms on its artistic achievements.

MME. SCHUMANN-HEINK DEFERS EUROPEAN TRIP

Diva Alters Her Vacation Schedule Because of Overwhelming Number of Recital Dates

Mme. Schumann-Heink has changed her plans somewhat in regard to a European tour and will continue her recital engagements in this country, which have already booked rapidly for the coming season. Immediately following her successful recital in Brooklyn and her appearance in Philadelphia, where she sang in the Metropolitan Opera House before a capacity audience for the benefit of the United War Veterans, she was called upon to substitute for Mme. Tetrazzini at the festival at the Seventy-first Regiment Armory in New York.

Since that date she has made a tour including appearances in Pennsylvania, Virginia, Ohio, Illinois and has just completed eight engagements in Texas. In all of these places Mme. Schumann-Heink has been greeted by the most enthusiastic audiences who have crowded the auditoriums to more than the limit of seating capacity. In many of the places in Texas where she sang the demand for seats was such that many were sold at auction at a substantial premium over the original price. Her success has been remarkable even for an artist of such established popularity and the insistent demand for dates for next season is one of the reasons why she has decided to postpone for a time at least her contemplated and well-earned vacation in Europe.

Mme. Schumann-Heink will fill important engagements in St. Louis later this month and will be the soloist on May 30 at the Civic Memorial Services at Cleveland, Ohio, for the soldiers who had died in the World War. She will conclude her season with appearances in Treton, N. J., Kurtztown and Wilkes-Barre, Pa., June 3, 7 and 11. She will rest until early August when she will begin to sing again.

F. C. Coppicus Replies to Washington Local Manager's Assertions

F. C. Coppicus, head of the Metropolitan Musical Bureau, has asked MUSICAL AMERICA to deny the statements made in Washington by M. F. Kline, the local concert manager, to the effect that the engagements of Anna Case and Pasquale Amato to appear in Washington on Feb. 29, were cancelled because these artists "missed the train." Mr. Coppicus states that Miss Case and Mr. Amato did not appear in Washington because of Mr. Kline's failure to live up to the terms of the contract with regard to payments due previous to the concert. Mr. Coppicus showed a representative of MUSICAL AMERICA, contracts, telegrams and correspondence on the subject to verify his statement.

these were Public Schools 12, 15, 19, 59, 101, 157, and 165. In the Bronx were selected Public Schools 4, 30 and 50; from Brooklyn, were chosen 122 and 89, in Queens, 66, 58, and 71 and in Richmond Public School 16.

The Washington Irving, DeWitt Clinton and Julia Richmond High Schools were visited in Manhattan; in Brooklyn the Commercial High School, Bay Ridge; Queens, the Newtown High School at Jamaica; and the Morris High School in the Bronx. The Normal Schools chosen were the Jamaica and the New York and Brooklyn Training Schools.

In the afternoon, the delegates assembled for registration; and in the evening they enjoyed a concert on The Mall, in Central Park; an event especially arranged for them by Mayor Hylan and City Chamberlain Philip Berolzheimer. Notable speakers were featured at sessions during the week. A complete account of the meeting will appear next week.

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reported to have negotiated a long term lease on the building. His plans are said to have been consummated fully a fortnight prior to the sale of the Metropolitan Opera House, the present home of the local opera season and of many big recitals.

While Mr. Bok's alleged activities in obtaining an option are to be interpreted as in the interest of the Orchestra of which he is a director and constant benefactor, it is thought he also had in view the provision of a permanent home for the opera, owing to the fact that the Metropolitan was to be sold. Some of the opera directors were in touch with him for the several weeks since E. T. Stotesbury formally announced the sale of the house to satisfy a mortgage lien of nearly half a million dollars.

Reports Considered Trustworthy

A good deal of credence is placed in the reports of Mr. Bok's activity owing to the fact that the first stories concerning it and from the beginning the most comprehensive and apparently authoritative appeared in the *Public Ledger* and the *Evening Ledger*, both of which are owned and operated by Cyrus H. K. Curtis, Mr. Bok's father-in-law, and himself a former official and present director of the Orchestra Association. Although these stories have not actually quoted Mr. Bok in the matter and are properly qualified with "rumor" and "report" phrases they are so written as to give a definite impression of ample reserves of inside information of an official nature.

The controlling stock in the Academy of Music is held by Dr. George Fales Baker, who has for a month or more been in communication with Mr. Bok, according to persons actively interested in obtaining a permanent home for the orchestra and opera. Dr. Baker is said to have been actively urging Mr. Bok to formulate plans by which the Orchestra could retain the auditorium and the stockholders of the Academy also receive their dues, as the building over long

periods has not been able to pay dividends.

"In fact," said a man conversant with the Academy situation, "whereas the other offers were made to the Academy directors, the negotiations with Mr. Bok were initiated by the directors, who made an offer to him."

"It is a well-known fact that Mr. Bok desired to buy the Academy three years ago, and had an offer from Doctor Baker, but could not arouse enough support to back him in his enterprise. The Academy is not now for sale, owing to the high taxation that would go to the government from the purchase price, but as soon as Mr. Bok again appeared with a suggestion that the Academy should be saved to Philadelphia for the Orchestra and music in general, the directors were only too glad to meet him, and made him as generous an offer on their part as they felt his action to be."

"I have a strong suspicion," another man in touch with the situation said, "that the lease to the Academy is in Mr. Bok's home in Merion awaiting his return and his signature."

In the present nebulous state of the news it is impossible to ascertain whether Mr. Bok, who recently retired as editor of the *Ladies' Home Journal* after thirty years service, in order to "play" for the first time in his life as he put it, and to devote himself to altruistic public welfare movements, as his friends know, is acting entirely for himself, or whether his option is backed by other music-lovers and civic minded financiers.

During the week a meeting of the Board of Directors of the Philadelphia Orchestra Association was held, but according to Arthur Judson, manager of the Orchestra, the report of Mr. Bok's acquisition of the Academy was not officially discussed. After the meeting a number of the Orchestra directors expressed themselves as greatly pleased with the news, however.

As far as the Metropolitan Opera House is concerned, Albert Greenfield, the broker who bought the place in for the movie and theatrical magnate, Fred G. Nixon Nirdlinger, and who has been speaking for the new owner, said during the week that Mr. Nirdlinger was planning to effect a scheme by which both the Orchestra and opera would find quarters at that house. Mr. Greenfield was disappointed when told that affairs were so shaping themselves that both enterprises would probably be housed next season at the Academy. W. R. M.

NEW HAMMERSTEIN SUIT

Daughters of Late Impresario Obtain an Injunction Against His Widow

An injunction restraining Emma Swift Hammerstein and the Hammerstein Opera Company from selling or conveying the fee of the Manhattan Opera House, pending the outcome of the suit brought by Mrs. Stella H. Pope and Mrs. Rose H. Tostevin to recover for the Hammerstein Amusement Company enough property to insure payment to them of \$200 weekly, was granted on May 12 by Supreme Court Justice Richard P. Lydon.

The plaintiffs are daughters of the late impresario by a wife who divorced him and pre-deceased him by some years. He agreed, after they separated, to pay her \$200 weekly, with the proviso that the payment should be made to her daughters after her death. Stock of the Hammerstein Amusement Company was deposited as collateral to insure payment, but, according to the plaintiffs, it was stripped of its value by the decedent and others. A foreclosure proceeding, brought against the stock by the Equitable Trust Company, as trustee, showed the stock to be virtually valueless. Then the present suit was instituted.

Two Boston Pianists Will Enter Matrimony

BOSTON, May 15.—Those who wish to tax bachelors will never be able to collect anything from Heinrich Gebhard, the eminent Boston pianist, for he has just announced his engagement to Doris Sleeper of Lancaster, N. H. Miss Sleeper is very talented musically, and has been a pupil of Mr. Gebhard's for four years, but she does not plan to be a concert pianist. The wedding will take place on June 30 at Miss Sleeper's home in Lancaster.

Martha Baird, also a well-known Boston pianist, announces her engagement to Adrian van Laar, a native of Holland, but now in business in New York City. The wedding will be in Los Angeles this summer at the home of Mary M. Baird, the artist's aunt. C. R.

VIENNESE CANTOR HERE

Don Fuchs Will Make His Début in New York

Don Fuchs, the distinguished cantor of the Vienna *Kulturgemeinde* and president of the *Kantor Verein*, will make his American debut in song recital on Saturday evening, May 29, at Carnegie Hall, in a program devoted strictly to classics of the operatic and concert stage. Mr. Fuchs is a graduate of the Vienna Conservatory and has appeared in leading tenor rôles with opera companies of his native city.

Before donning his clerical garb he spent nine years in training for the operatic stage and his repertoire includes many of the familiar operas. As a result of the death of Solomon Sulzer, *Ueberrkantor* of the *Kulturgemeinde*, and one of the most notable figures in the history of Hebrew music, Mr. Fuchs became his logical successor.

Levitzi Injures Hand; Cancels Dates For One Month

Mischa Levitzki, the pianist, through a fall which occurred at his home in New York, recently injured one of the tendons of his wrist. Consequently his physician has ordered that he give the hand complete rest for the next month. Therefore the artist has been obliged to cancel the recital engagements announced for May 20, 22, and 24, in Newark, Orange, and Montclair, N. J. This is the first time in his career that Mr. Levitzki has had to cancel an engagement.

Octave Dua Seriously Ill On Ocean Voyage

Octave Dua, the tenor, who sailed for Europe recently on the White Star Liner *Adriatic*, was taken seriously ill during the voyage, according to a letter received in New York on May 16, by a friend of a fellow-passenger. Mr. Dua, the letter continues, all but lost his life. He put up a very brave fight and is now, fortunately, well on the road to recovery. The letter was posted at Southampton, England, on May 4.

Musical Authorities Agree Time Has Come to Advance Music as a Political Issue

Prominent Conductors, Teachers, Managers and Artists Express Endorsement of Campaign Being Waged by the Musical Alliance for Governmental Recognition of Great Army of Workers in the Fine Arts—"Let Musicians from Every Part of Our Country Unite Themselves to Carry This Project on to a Victorious Finish," Declares Seth Clark of Buffalo

THE campaign conducted by the Musical Alliance of the United States to make music, and the fine arts generally, a political issue by inviting candidates for national office to subscribe to the doctrine that the vast cultural interests of the country deserve and should have recognition through properly constituted governmental agencies, meets with a responsive chord from prominent musicians interviewed by MUSICAL AMERICA this week.

Last week, in the columns of this paper, a large number of expressions from prominent statesmen, including candidates for the Presidency and leading members of Congress, were published, showing that politicians generally are in sympathy with this movement, the specific purposes of which are to enlarge the power and scope of the Department of Education, to provide for the establishment of a Ministry of Fine Arts, in short, to create an official representation in the national government for the interests of the great army of musicians, teachers, composers, painters, sculptors, writers, actors, dramatists and others engaged in purely cultural lines.

Representatives of MUSICAL AMERICA this week asked a number of prominent musical authorities to express their opinions regarding the campaign. They are listed here in the order in which they have been received from various correspondents:

Buffalo Musicians Endorse Movement

JOHN LUND, Chief of Buffalo Bureau of Musical Activities and Leader of the Buffalo Orpheus Singing Society:

"American music, when encouraged and controlled by our Government but immune from political differences, will prove the strongest cement to bind us to other people. It will create one League of Nations which will be indisputable and invincible, and thus crown the unflinching efforts of John C. Freund. I have a vision that a National Institute of Music directed by Americans of the caliber of Cadman, Carpenter, Chadwick, Hadley, Huneker, Kelley, Powell, Spalding, Shattuck, Saenger and Witherspoon will exercise a tremendous influence not only over our native musical students but will in time attract students from other civilized nations."

ARTHUR J. ABBOTT, Supervisor of Music in the Buffalo Public Schools, President of the New York State Association of Music Supervisors:

"I believe the united effort of State and national associations of educators would go far toward making Mr. Freund's vision of a Ministry of Fine Arts in our national government a splendid reality, and I am confident that such effort will not be lacking."

MAI DAVIS SMITH, Buffalo's most prominent musical manager:

"I am thoroughly in sympathy with Mr. Freund's suggestion, for I feel that we cannot lay too much stress upon the necessity for education, and no education is complete that does not include the arts, music, drama and literature."

ADA M. GATES, one of Buffalo's prominent educators:

"Being a member of the Musical Alliance and being very much interested in John C. Freund's effort to have music nationally recognized, I feel that I must express my sincere appreciation for Mr. Freund's indefatigable work which so greatly merits recognition. I feel very

strongly in the matter not only as a musician but as an educator that music, when made a definite part in the school curriculum, will aid greatly in giving a flexibility and a broadening influence and uplift to all classes of students."

EVELYN CHOATE, one of Buffalo's most prominent piano pedagogues:

"I am very glad to state that I am thoroughly in sympathy with John C. Freund's whole-hearted work for music and the sister arts. A Ministry of Fine Arts in the Cabinet will be a tremendous factor in the uplift of music and will bring to pass the ideal visions of music in its proper status where the classics will be understood by the people. The united efforts of every musical organization in America and of every musician, great or small, should be brought to bear to further this ideal and practical project."

SETH CLARK, prominent organist and leader of the Guido Chorus:

"I am thoroughly in sympathy with the views of John C. Freund. The establishment of a Bureau of Fine Arts in the national capital will place music on a more dignified basis while the establishment of a National Conservatory properly administered will be of inestimable value to the present and future musical students of our country. Let musicians from every part of our great land unite themselves to carry this project on to a victorious finish."

FRANCES HELEN HUMPHREY, voice teacher and music critic:

"Having had experience from both as student and a resident of Paris in the splendid results that accrue from a well organized State Conservatory, I can state from conviction that the establishment of a Bureau of Fine Arts in Washington, with a proper ministerial head and the establishment of a National Conservatory where pupils are received on their merit, without relation to family or station, will do more for the cause of music than can properly be estimated by the average observer. It will require the whole-hearted, unselfish devotion of every musician in the United States to push this issue to victory."

Columbus Backs the Campaign

H. E. CHERRINGTON, Musical and Dramatic Editor, Columbus, Ohio, *Evening Despatch*:

"Our Department of the Interior takes care of our forests; our Department of Treasury takes care of our money. How infinitely more important it is that we should have a Department of Fine Arts that would conserve the flora of the soul and encourage those cultural growths whose value can never be reckoned in terms of physical currency."

SAMUEL RICHARD GAINES, Conductor of Musical Art Society, Teacher of Singing and Composer (Columbus, Ohio):

"Fifty years ago, Walt Whitman wrote, 'I hear America singing.' That was a prophecy which cannot be fulfilled until our Government provides a Ministry of Fine Arts."

ROBERT W. ROBERTS, Supervisor of Music in Columbus, Ohio, Public Schools:

"Europe has long recognized the need of music as a cultural influence and given it government aid. When will America realize that there is no branch of education so uplifting, refining and ennobling as music, and include a generous program in all public schools, giving equal credits with other branches."

ELLA MAY SMITH, Chairman of American Music in the State and National Federation of Musical Clubs:

"A dignified and permanent place for music in America can only come by the establishment of a secretary of education and the fine arts in the national government."

MRS. ANDREW TIMBERMAN, President Women's Music Clubs of Columbus, Ohio:

"When studying in Europe, I was much impressed with the importance of music in the life of the people and the recognition with which musicians and exponents of the other cultural arts were received. The reception accorded Nikisch when he returned to Leipzig from Boston was equal to that given a prince. If we are as progressive as we boast, we should not let the old world excel us in this respect. 'Is not the life more than meat?'"

What Providence Musicians Say

J. SEBASTIAN MATHEWS, Composer, Organist at Grace Church, Providence, R. I.:

"I am heartily in favor of the movement for the encouragement of Government recognition of the fine arts, particularly of music, which appeals more than any to the masses of the people. Music is, undoubtedly, a spiritualizing force, and at this time we should avail ourselves of this agency to counteract a menacing wave of our people only awaiting encouragement and facilities for culture."

HANS SCHNEIDER, Head of Hans Schneider Piano School, Providence, R. I.:

"I am very much in favor of this movement, which should have been started long ago. Music is an art in America which shows such great progress it would be benefited if properly represented in the Cabinet. We will never have a national art resting upon that solid basis until it is recognized by our national government as one of the most important features in the educational and spiritual progress of our people."

JULES JORDAN, Conductor, Arion Club, Providence, R. I.:

"The time is ripe for such a movement and I shall be glad to further it in any possible way."

MRS. GEORGE HALL, Treasurer, National Federation of Musical Clubs, Providence, R. I.:

"The ideas expressed in MUSICAL AMERICA's article are in line with the aims of the National Federation of Musical Clubs. The Government should take an active interest in music. The appointment of a Ministry of Fine Arts would be a big step in the right direction."

MME. AVIS BLIVEN CHARBONNEL, Piano Soloist and Teacher, Providence, R. I.:

"Any movement which seeks to improve musical conditions is most desirable. MUSICAL AMERICA's efforts in this direction should be heartily supported."

VIRGINIA BOYD ANDERSON, President, State Federation of Rhode Island Clubs, Providence, R. I.:

"Such a movement would ultimately result in a National Conservatory and assure proper recognition of the American composer and the American trained musician. I heartily indorse it."

LUCY MARSH, Soprano Soloist and Teacher, Providence, R. I.:

"Please add my name to the list of Providence musicians who would support this movement as outlined in MUSICAL AMERICA. I thoroughly believe in it."

GENE WARE, Organist at Brown University, Providence, R. I.:

"A National Conservatory of Music would afford a great incentive for American music students. I should be glad to further in any way I can the excellent ideas expressed in MUSICAL AMERICA."

Philadelphians Agree

HENRY GORDON THUNDER, Composer and Choirmaster, Conductor of the Choral Society and Philharmonic Society Orchestra, Philadelphia:

"Most other countries subvention and foster art. America must do the same if it is to gain and maintain its place in the world of the fine arts, including music. Some countries of continental Europe have Ministers of Fine Arts, including music, and thus a sort of national supervision of their activities. Some such plan is decidedly worth while for the betterment and extension of the

fine arts in our own country. It would be perfectly legitimate and feasible, and probably the only effective way to secure the result, to have the great political parties insert planks in their platforms calling for the national supervision and development of the fine arts, which, of course, would include music."

JOHAN GROLLE, formerly of the Philadelphia Orchestra, head worker of the Philadelphia Settlement Music School:

"America must give art and music a bigger and better place in its national development. From finer artistic qualities are developed finer and firmer economic and social qualities. Music particularly, as we discover in our work here in the Music Settlement School, develops a finer personality sense. From this better personality develops a better civic sense. Thus music is a genuine and very great Americanization agency. The mind assimilates such abstract things as Americanization much better and more readily if it gets through music and the arts an outlet for the higher faculties of the spirit. We discover that our best pupils of music are the most civic minded where matters concerning the community and patriotism are concerned. Hence anything, such as enlisting the aid of the great political parties in forwarding the cause of music, makes for a better, firmer and finer Americanism and deserves approval and support. Another thing that will flow from a national fostering of music will be the quicker and surer development of an American school of composition. It will share the best elements of the racial and national musical feelings of the nations in our melting pot, and it will have its own original American quality as well."

HERBERT TILLY, President of Music League of Philadelphia, President and Conductor, Strawbridge and Clothier Chorus:

"As music is disciplined emotion, if it is properly fostered it makes life better worth living. I do not mean merely music as produced for the public by the great organizations and artists, but the self-produced music, which is gaining ground through our public school systems and our comprehensive private teaching of music."

"The more music we have in the homes, the more singers and instrumentalists, who really understand and appreciate music, the better it will be for citizenship, for the economic and social sides of our existence. National interest and direction of this great field will enlarge its sphere and make it more efficient. It will mean much for patriotism, too, for the best patriots are those who rally around some cause, who have some centralizing community of interest, such as music. Anything that will extend and better the fine arts, such as music, deserves commendation. It seems to me both practical and desirable that a movement should be launched to have the great political parties consider this subject at their conventions next month."

S. L. LACIAR, Music Editor, *Evening Public Ledger*, former Conductor, Curtis Orchestra, Philadelphia:

"The fine arts have never been, and probably never will be, self-sustaining, and, therefore, some outside aid is necessary. The Government is the logical source of this aid, not only because of its centralized position, but also because in the case of governmental assistance, the beneficiaries are freed from any obligations to persons, which in the past have at times been a serious deterrent to the best work in art. Education is the great need of our country, and the broader and more comprehensive the educational scheme can be made the better will be the results. This broadening can be secured by including in the present plan, music, literature, the drama and, in short, a general study of the fine arts. The time appears to be ripe for our great political parties to take up the issue."

NICHOLAS DOUTY, Tenor and Composer, Philadelphia, many times soloist with the Bach Festival and Philadelphia Orchestra:

"Something must be done in the way of a department of the fine arts, inclusive of music, if we are to get anywhere. Abroad, not only the states, but the cities, aid the arts with money and supervision. Some such support is needed here if America is to fulfill its destiny. Yet we don't do one thing publicly and nationally for this cause. I am strongly in favor of the political party making this an issue in their platforms. It is good

[Continued on page 4]

Musical Authorities Agree Time Has Come to Advance Music as a Political Issue

[Continued from page 3]

to have this practical method enunciated for the first time. Even if it cannot be carried out during the next administration on account of other urgent social, economic and industrial issues, though there is no real reason why something concrete should not be done, it will be worth while to have a definite initiation of the movement. By getting it on record a big start will be made and a bigger future chance of achievement will be effected."

MRS. FREDERICK H. ABBOTT, for many years president of Matinee Musical Club, Philadelphia:

"I have been for a long time a firm supporter of a Ministry of the Fine Arts with a cabinet secretary to supervise and promote the welfare of music and the sister arts. It seems to me a splendid and practical idea for the Musical Alliance to bring this matter definitely to the attention of the political parties. This year, when so many women are voting, seems a favorable time for the parties to insert some cultural plank in the platforms next month at the conventions. 'We live not by bread alone.' 'Without vision the people perish.' Further, this movement will have a vital influence in getting people to thinking and talking about the broadening influence of music in our national life."

ARTHUR JUDSON, Manager, Philadelphia Orchestra:

"Governmental recognition of music is a standard principle in virtually every country that pretends to civilization. It is necessary here if we are to make progress. We need a national department of the fine arts to forward our advance, not one to interfere or exercise a czarism but one that will foster, promote and extend the appreciation and influence of such arts as music. It would function in a supervisory and suggestive way constructively like the Federal Bureau of Education, which, of course, does not interfere with State, Municipal or District School Boards' legitimate administration of their activities. It is not only desirable but necessary that we make a practical effort to bring this important matter before the people. Such an effort can be made through the platforms of the political parties, not as a matter of partisanship but as a matter of thorough-going Americanism."

"A Fine Idea," Says Chicago Educator

JOHN J. HATTSDAEDT, president of the American Conservatory of Music:

"A fine idea is John C. Freund's plan to give the fine arts a definite standing through representation in the government council of the nation. It will take a big man, though, to administer such a department, a representative personage who thoroughly understands all the allied arts and who is in sympathy with the advancement, not only in painting, sculpture and other arts, but music especially. Beginnings have been made in the educational field through the extensive community sings all through the United States."

FELIX BOROWSKI, President, Chicago Musical College:

"Theoretically everything is in favor of a Ministry of Fine Arts, for there can be no doubt that governmental protection of the national art will, or should, act in the most beneficial manner in conserving and encouraging the music of this country. Practically there is danger that what is summed up in the word 'politics' in America, may endanger the cause. That a Ministry of Fine Arts is intended to serve some of the consequences of political activity has been made manifest in the history of the Paris Conservatory."

F. WIGHT NEUMANN, Impresario and Concert Manager:

"Other governments have it and we ought also to have a Ministry of Fine Arts. It would certainly be an excellent thing for music in America and the authoritative administration of music would help this branch of the fine arts immensely. I am in favor of it."

CARL D. KINSEY, Manager and Vice-President, Chicago Musical College and

Concert Manager:

"The propaganda in favor of the establishment of a Ministry of Fine Arts has interested me greatly. Anything that is to be done for the benefit of our country's music necessarily must attract those of us who have the welfare of our national art at heart. At least if such a department of the government is founded, we shall be in a position to learn from the mistakes that have been made by other governments, for it must be admitted that political art has not always been a benefit in Europe. Still there can be no doubt at all that the principle is sound."

St. Louis Musicians Favor Plan

E. R. KROEGER, Composer and Educator of St. Louis:

"I take this occasion to commend in the strongest possible manner Mr. Freund's position regarding the desirability of having a Ministry of Fine Arts for the President's Cabinet, also the establishment of a National Conservatory of Music. It is certainly time that music should be considered as an essential in our national existence. Consider the part that it plays in every phase of our daily life. Taking all these things into consideration, one can only wonder why recognition of the fine arts as a vital part of our national life has been so long delayed by our government. All success to your efforts and you have my unqualified support."

NELSON CUNLIFF, President, Civic Music Association of St. Louis:

"Our Association immediately indorsed the movement for a National Conservatory of Music and through our Chamber of Commerce immediately asked the aid of our senators and congressmen for its support. We have adopted a program for development of American music as a means of national inspiration to the masses. This includes all forms of entertainment to advance culture and encourage true American spirit. By all means our government should recognize the arts and particularly music by representation in the cabinet and such a thing has our support to the fullest degree."

RICHARD SPAMER, Music Editor, St. Louis Globe-Democrat and Dean of local critics:

"I deem it particularly fortunate that Mr. Freund has grasped a fine opportunity for the taking of steps in the direction of nationalizing the culture of music. Statesmen and politicians are not supposed to know anything about these phases, adjuncts and I might almost say, bases of the higher education. Now is the time to apply to them the acid test in a direction from whence such trials never come to them. We Americans need harmony of all kinds more than any other great nation, and the culture of music under national auspices may be a means toward that great end. But—and this 'but' is very strong—first let us have a cabinet minister for education and the cultural arts. In this sense, I say, more power to John C. Freund."

Congressional Leaders Give Added Indorsement to Plan

WASHINGTON, D. C., May 19.—Extended inquiry by MUSICAL AMERICA's representative among senators and congressmen as to the advisability of making the advancement of music, drama and the fine arts a political issue at this time shows a general trend in favor of such action. However, there is evident a well-defined current of opinion that, while the object itself is most commendable and will ultimately triumph, the country is now in such condition that congressional action while we are struggling with some of the greatest economic problems we have ever had to face is so nearly impossible to bring about, that probably the injection of the question into the national political arena at this time, or the move to secure congressional action of any kind, may not be as successful as it would probably be after these pressing issues are disposed of. However, your correspondent was unable to find a member of Congress, either senator or representative, who was willing to go on record as opposed to the enlarged scope and activities of the present bureau of education in order to embrace music and the

arts, or the establishment of a national conservatory of music.

Among the more prominent leaders who gave MUSICAL AMERICA their views on the subject are the following:

SENATOR KENYON, Iowa, Chairman of the Senate Committee on Education and Labor: "I am in favor of any movement which will advance education among the people, whether it be musical or other. I am not prepared to say, however, that we should at this time make a department of the government of the bureau of education with a cabinet officer at its head. This may come in the natural development of the conservatory of music and arts idea, if Congress passes the Fletcher bill. In any case, the forcing of the issue at this time is unwise."

SENATOR LODGE, Massachusetts: "I am in favor of and an advocate of all of the cultural arts, and the establishment of a national conservatory of music will probably come in the not distant future."

SENATOR CALDER, New York: "I favor the Fletcher bill for a national conservatory of music, and expect to vote for it. Whether we should bring about such establishment as a department or part of the bureau of education I am not at this time prepared to say, not having considered this phase of the matter. In any case, I think a conservatory of music will be established by Congress, and on a national basis."

SENATOR FLETCHER, Florida: "Whether it will be wise at this time to make a political issue of the national music propaganda is, in my estimation, very doubtful. I am satisfied that national conditions at this time are such that it would not accomplish what it would later on after the present issues are settled. My bill for the establishment of a national conservatory of music and arts is still in the hands of the Senate committee on education for this very reason—that I do not feel that that the time is auspicious to have it reported out to the Senate. We will get better and quicker action a little later on."

SENATOR POINDESTER, Washington: "I favor and will vote for the establishment of a national conservatory of music. The injection of the matter in the shape of political propaganda in the coming elections I think would be unwise. Ordinarily, this could be done, but not under conditions such as exist at present. I am in favor of all the musical education and all support for such education that may be possible."

SENATOR SMOOT, Utah: "While I realize that music and art are to be encouraged at all times, and I stand with those who are ready to do all in their power along this line, this is not the time when most can be accomplished for these projects. Making the issue a factor in politics would doubtless accomplish something; but I have yet to encounter any real opposition in Congress, and I think Congress is ready to do all it can for music and for musicians, who are an important division of our people."

SENATOR WATSON, Indiana: "I favor broadening the scope of the bureau of education so that its activities would embrace a national conservatory of music and art. Perhaps this could better be accomplished if the bureau were raised to the importance of a department."

REPRESENTATIVE FESS, Ohio, chairman of the House committee on education: "As a general proposition, I favor musical education. As chairman of the House committee on education, I do not feel free to express an opinion further than this, as measures bearing on the matter will come before my committee for consideration."

REPRESENTATIVE ("Uncle Joe") CANNON, Illinois: "Don't rush it! I'm for it—but don't rush it! I'm for anything that will make bad musicians good musicians and good musicians better musicians, but I'm just old-fashioned enough to think the country has issues enough just now, and that Congress has bitten off about all it can masticate gracefully. Count me for it, but don't rush!"

HERBERT PUTNAM, librarian of Congress: "I thoroughly favor the establishment of a department of education, and am satisfied that this will be brought about. Whether it will be a wise move

to make music and arts education a department of such a government branch, or whether it would better come as the result of the establishment of a national conservatory of music and arts, a bill for which I understand is in the Senate, I am not ready to say at this time. I am satisfied that it will be a difficult matter to secure action of Congress at this time or even at this session, on account of the pressure of important pending legislation. The trend is all toward the enlarged scope of our national musical activities, I am glad to be able to say, and this is bound to have its effect on Congress."

REPRESENTATIVE LONGWORTH, Ohio: "Mr. Freund is engaged in a great work, and I believe ultimate success will come. Whether politics and music and art will mix is another question. Count me in favor of the advancement of music in every way it can be accomplished."

REPRESENTATIVE WINSLOW, Massachusetts: "If you can bring about the establishment of a national conservatory of music without financial backing by the government I am in favor of it. I am in favor of financial aid by the government, however, when this is possible but right now the money would not be appropriated, to be perfectly frank. I think the day is coming when we will have a department of education instead of a bureau of education."

REPRESENTATIVE CAREW, New York: "I am interested in enlarged scope for our musical activities, and shall advocate and shall vote for any measure which will accomplish this. The Musical Alliance is on the right track. A. T. M."

Congressman Addison T. Smith says: "I will do what I can to bring about the plan proposed"

JOHN C. FREUND, President, The Musical Alliance of the U. S.: MY DEAR MR. FREUND—I thank you for your letter and inclosed article from the MUSICAL AMERICA concerning the complete reorganization of the Department of Education.

I assure you I am much interested in your suggestions, and will do what I can to bring about the plan proposed.

Yours truly,
ADDISON T. SMITH,
Member of Congress from Twin Falls, Idaho.
WASHINGTON, D. C., May 11, 1920.

Court Declines to Permit Duncan Dancers to Take Name of Duncan

Supreme Court Justice Lydon, of New York, on Monday denied an application by six young women, dancers and teachers of dancing, who have been pupils of Isadora Duncan, for permission to change their names to Duncan. The young women, who are named Kruger, Milker, Denzer, Ehrich and Jehle, neglected to say whether they were acting with the consent of Miss Duncan, and for that reason the application was denied. "It is a well recognized principle," the Court said, "that the courts do not approve of permitting people to assume the same or a similar name of a prominent person in business life or in the theatrical profession without first obtaining the consent of the person whose name is sought to be imitated or assumed."

Mrs. Coolidge Offers \$1000 for Piano Trio in 1921 Contest

In order to give composers ample time, announcement has just been made that the subject of the 1921 Berkshire Chamber Music prize has been decided upon. Mrs. F. S. Coolidge is offering the 1921 prize of \$1,000 for the best trio for piano, violin and cello. The prize-winning work will be, as in past years, performed at the Berkshire Chamber Music Festival. Willem Willeke will be the chairman of the jury.

Carpenter's Suite to be First American Work in Germany Since War

BERLIN, May 10.—The first American composition to be produced in Germany since the war will be heard next Friday, when John Alden Carpenter's "Adventures in a Parambulator," a suite for orchestra, will be produced at the Bluthner Concert Hall here.

Tour Here for Prihoda

The rumor was current this week that plans are being made for an American tour for Vasa Prihoda, the nineteen-year-old Bohemian violinist who recently created a sensation in Italy.

Six Brilliant Concerts Mark Opening of the New Stieff Hall in Baltimore

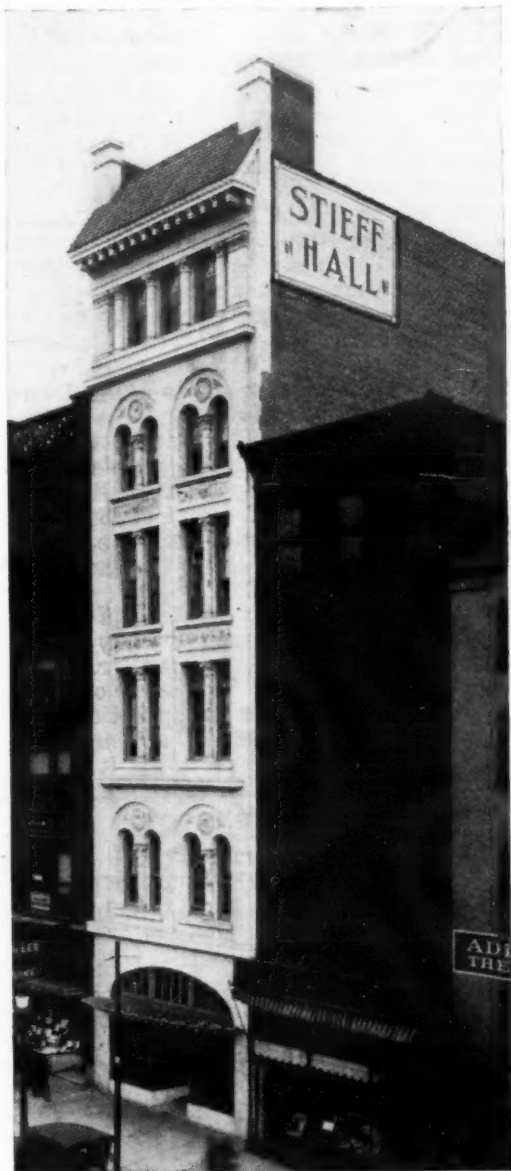
First Evening Devoted to Employees of the Piano-Makers
Noted Artists Participate in the Programs—Unique Mural Paintings Decorate Hall—Latter Possesses Excellent Acoustics—Great Audiences at Every Concert



Mural Decoration in the New Stieff Auditorium Characterizing the Musical Spirit of To-day.

BALTIMORE, MD., May 15.—The opening of Stieff Hall, the new building of the Charles M. Stieff Company, Inc., at 315 North Howard Street, marked an innovation in local musical enterprise with the six brilliant evening recitals, May 10, 11, 12, 13, 14 and 15, which inaugurated the use of the fine concert hall. The new building is handsomely equipped, with every modern device for the dignified display of the industry of piano construction and its artistic and commercial values. The concert hall is impressive to the eye with its soft gray tones and delicate shadings, which form an effective setting for the mural paintings by Griffith B. Coale, in which the Baltimore artist has immortalized the construction of the piano and given excellent portraits of some of the oldest employees of the firm. There are six mural panels—"Making the Scale" (showing Superintendents C. J. Gross, J. Kisky and H. Keuchen); "Working in the Mill Room," "Making the Grand Case," "In the Varnish Department," "Winding and Stringing," "Installing the Sounding Board," and two companion panels at the entrance of the hall reproducing the Stieff piano, built in 1842, and the grand of to-day, 1920. This unique departure in mural decoration shows the deep appreciation that George and Frederick P. Stieff, Jr., have for their skilled artisans and the splendid handling given to the subjects of each panel is a credit to the taste and ability of the local painter. Mr. Coale has handled the composition and detail of the separate panels atmospherically, so that the collection as a whole creates an artistic accentuation to the decorative features of the concert hall. The acoustics of the new hall prove to be flawless for musical sound and spoken word.

As a mark of respect to the employees, the first evening, Monday, May 10, was devoted to them, at which a brilliant program was supplied by a group of prominent local artists, Margaret Rabold, soprano; Emmanuel Wad, pianist; Bart Wirtz, cellist, and Clara Asherfeld, accompanist. Mrs. Rabold sang



Stieff Hall, Baltimore's Newest Concert and Recital Auditorium

with her usual clarity of style and pure tone, being heard to advantage in the aria "Il est doux" from Massenet's "Hérodiade," and later presenting an interesting group of modern Russian songs to which an encore had to be given. Mr. Wad, formerly associated with the Peabody Conservatory as a teacher, is a pianist who long since has established himself as a soloist. He played groups by Scandinavian musicians in a vigorous and temperamental manner, gaining much applause. He was represented on the program as a composer, with his colorful and plaintive Adagio for 'cello and piano. Bart Wirtz played this number, with the composer assisting at the piano, in warm and tender style. The 'cellist made a fine impression with Gustave Strube's "Berceuse" and other numbers in which a beautiful tone was disclosed. Clara Asherfeld's accompaniments were satisfying.

Hear Diaz and Denton

On Tuesday evening the hall was crowded by guests of the firm, who were given ideal musical entertainment by Oliver Denton, pianist, and Rafael Diaz, tenor, assisted by Francis Moore, accompanist. Mr. Diaz has a glowing tone and his interpretations seemed to radiate personality plus musical intelligence. With a very clear enunciation of text a group of songs by Francis Hopkinson (first American song composer in America) gave Mr. Diaz opportunity of displaying his distinguished characteristics. Vocally the artist gained admiration in many other numbers, for his robust and resonant singing carried a thrill. In an original song, "What Is Life?" by Minnette Hirst, a New York musician, who was present and gracefully recognized the reception given to her work, the singer proved his dramatic feeling. Mr. Moore added to the effectiveness of the



Another Mural Decoration Representing the Musical Spirit of 1842

vocal numbers with his ideal accompaniments. The "Sonata Eroica" of MacDowell has seldom been played locally with more poetic and suggestive coloring than upon this occasion. With groups of Chopin, Scriabine and Albeniz works and a Capriccio of Ernest Hutcheson, Mr. Denton's pianistic ability made itself fully evident.

Wednesday evening's recital was heard by a very large audience and this program, which was presented by Helen Desmond, pianist; Samuel Gardner, violinist, and Josef Adler, accompanist, pleased the audience for its sparkle and abundant popular appeal. Miss Desmond's style is brilliant, light and vivacious and her numbers were received with acclaim. Mr. Gardner created serious attention with his playing of an original group of compositions, two preludes and "From the Canebrake," of which the last had to be repeated. These violin pieces show that Mr. Gardner's skilled pen can produce interesting instrumental effects. The applause bestowed was fully justified. Besides these numbers Mr. Gardner had success with the Vivaldi Concerto and a group of lesser pieces. Mr. Adler played sympathetic accompaniments.

The attendance on Thursday night taxed the capacity of the hall and filled the large foyer and office space, many extra chairs being placed to accommodate the audience which had come to hear Elizabeth Gutman, the Baltimore soprano, and Austin Conradi, pianist and member of the teaching staff of the Peabody Conservatory and Chautauqua Summer School, who is a Baltimore musical product rapidly gaining national reputation. Miss Gutman's characteristic qualities of interpretation, which seem to blend personality with musical expression, were made manifest in the several examples of Russian folk-songs and Yiddish melodies. With "Tears" of Gretchaninoff, "Bell Song" of Bagrinoffski, "Polia Moia," "Oi Polna" and some Yiddish traditional melodies, Miss Gutman achieved much success. The closing group of songs in English gave much delight, of especial local interest being

the recent song of Emma Hemberger, who is the composer of the Baltimore Anthem. Ethelyn Dryden's accompaniments were charming. Austin Conradi's pianistic ability is remarkable. His technical command and brilliant treatment of taxing compositions proved his mastery of the instrument. The virile style of his Chopin group, and the individuality of expression imbued into the readings of some Rameau, Loeillet and Scriabine mark the player's musicianship. As a tribute to his former instructor, Mr. Conradi chose Ernest Hutcheson's difficult Scherzo in F Sharp Minor.

A Change of Program

A tremendous audience had assembled on Friday evening to hear Alice Neilson, the celebrated soprano, but as she was stricken with ptomaine poisoning at the Hotel Belvedere that morning a change of program became necessary at the eleventh hour. To take the place of Miss Neilson two Baltimore singers were called upon at very brief notice and it was indeed a credit to local talent to have filled the vacancy so successfully. George Castelle, baritone, and his pupil, Elsa Baklor, coloratura soprano, with the assistance of Mrs. Castelle as accompanist, besides William Reddick, the solo pianist, were able to allay the disappointment of the audience at the absence of the scheduled prima donna. The substituted program was listened to with sympathetic attention and worthily, too, for Mr. Castelle and Miss Baklor presented their numbers with enthusiasm and musical intelligence. With an aria from Glinka's opera, "Life for the Czar" an aria from Verdi's "Masked Ball" and several lighter numbers, Mr. Castelle impressed the audience through his dramatic style and roundness of tone. The light and pleasing coloratura singing as disclosed in an aria from "Aida" and the "Je suis Titania" from "Mignon," and the fervor of a Russian folk-song made a direct appeal and Miss Baklor's work, with its freshness of tone won immediate admiration. Two duets gave opportunity of gaging the qualities of both voices. Mrs. Castelle's accompaniments were ideal. William Reddick, who originally had been announced as the accompanist to Miss Neilson, played a prelude of Rachmaninoff, a Moszkowski waltz and the Chopin Fantasie Impromptu with a fine rhythmic valuation and rich tone.

F. C. B.

BODANZKY SELECTS TWO LITTLE GIRLS IN CONTEST

Young American-Born Pianists Are Adjudged Best in Competition—To Play With Symphony

Two girls, one thirteen years old and the other sixteen, both pianists, are to play next season as soloists with the National Symphony Orchestra at its regular concerts. They are the net proceeds of Artur Bodanzky's recent competition for American born musical artists who never have played in public. They are Matilda Locus, thirteen, and Julia Glass, sixteen. More than twenty-five pianists and violinists played before Mr. Bodanzky in the competition and these two were adjudged the best. The conditions for the competition were that the contestants must be native Americans and that they must not have made their debuts. The two little soloists will make their debuts early in the season with Mr. Bodanzky conducting the orchestra. Arrangements for their later appearances in public are being made.

Little Miss Locus was born in Holyoke, Mass. For several of her thirteen years she lived with her parents and six brothers and sisters in Los Angeles, Cal. Two and a half years ago they came to this city and now live in the Upper East Side. Matilda took piano lessons in Los Angeles and continued them in this city but it is for only the last two years that she has studied seriously. For that length of time she had been under the tutelage of Alexander Lambert, to whom she was first taken by Sophie Braslau, of the Metropolitan Opera Company. She will be the third of his pupils to make their debuts as full-fledged artists with orchestras, the others having been Mana-Zucca and Beryl Rubinstein.

Little Miss Glass is a native of New York, the daughter of Jacob Glass of the Bronx, a jeweler by trade. She began to play the piano when she was ten years old, studying with Paul Wuesthof and later with Manfred Malkin. She made such an impression on Mr. Bodanzky that he called a special meeting of his committee of judges and had her play a recital program an hour in length in Carnegie Hall.

Operatic Stage No Place for Vaudeville Stunts, Says Alda

Dress and Undress are Accorded Too Much Attention in Performances, Believes Prima Donna—Responsibility of Artist to Elevate Public's Taste—Motion Pictures of Questionable Value, She Believes

"THE operatic stage is no place for a vaudeville stunt," remarked Mme. Alda to a MUSICAL AMERICA representative one morning last week. "Of course the public can protest if the public wishes to and, in the final analysis, it is up to the artist. Dress, undress *mise en scène* and all the trappings of the opera house enter into the success or failure of a production, but there is such a thing as paying altogether too much attention to the question of dress, and it would be quite as well also if there was not so much undressing on the operatic stage. I remember, following the first performance of 'Cleopatra's Night,' some one asked me why I didn't take off all my clothes when I was preparing to enter the bath and I replied, 'I am a singer, not a vaudeville or burlesque artist (with all respect to the vaudeville stage which has its place).' I could easily have made this bath scene more realistic if I had wished to do so and instead of going behind the screen, could have dropped the larger part of my clothing, causing a sensation, and by this same act, receive a lot of cheap advertisement. My conception of what should be made a part of an operatic performance does not include dressing or undressing on the stage. There has been altogether too much of that sort of thing. It leads the audience to forget all about voice and voice culture. It is not elevating, but just the contrary. It is not legitimate for an operatic artist to make what may appear to be a success in any such way. As a matter of fact, it isn't a real success."

"This brings up the question of what the public really desires. There are some who believe that at the present time the tendency is in the direction of the coarser, less refined things of life. Some believe that this is a direct result of the frightful turmoil into which the world was plunged by the great war."

Public Likes Cheap Songs

"I have been pretty well over the country, singing in concerts the past season, and it does seem as though the cheaper songs are the kind which take with the people. But it is a fact that the singer should endeavor to elevate the taste of the public; teach the public to appreciate the classics. I do not mean that they should be fed classics and nothing else, but give them a chance to hear the really fine music; feed it to them, if necessary, in homeopathic doses."

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YOUNG man pianist-teacher, conservatory graduate and authorized to teach the "Progressive Series," wishes position in college, conservatory or school. Seven years' teaching experience. Splendid references. Address J. H. Y., c/o MUSICAL AMERICA.



Photo by Mishkin

Mme. Frances Alda, Prima Donna of The Metropolitan Opera Association

"When are you going into motion pictures?" inquired the interviewer.

"Never," replied Mme. Alda. "In the first place I do not like motion pictures and although I have had many opportunities, I shall never, under any circumstances, become connected with them in any way. I believe certain pictures have an educational value; in fact, maybe an uplifting value, but there are so many of them which deal with the sordid, seamy side of life and depict conditions which might quite as well not be presented, certainly not to the younger people, that I really question very seriously the value of motion pictures as a whole. To be sure it presents entertainment at a very low cost and that brings up the question of the way prices are mounting for everything under the sun."

The Hotel Bandits

"I have just returned from a concert tour and it does seem as though the hotels, at least, couldn't very well get their prices much higher and get away with it. When they charge ten dollars for a room and a bath that you previously paid four dollars for, you have to smile and thank them for letting you have the room and also be very thankful that they give you permission to sleep in the bed."

Mme. Alda had planned to sail on *La France* May 12, but owing to the railway strike in France, the ship has not yet left for the United States and the sailing from this side will be much delayed. Mme. Alda will spend considerable time in Paris and London and will join her husband, Gatti-Casazza, in Venice in August. She has been asked to sing in both London and Paris, but will probably not do so, as she desires to devote her time to study and to having a well-earned and needed vacation. She will return on *La France*, arriving here Sept. 27.

Mme. Alda's final public appearance in this country this season was on Sunday evening, May 9, when she took part in the Actors' Equity Association benefit performance at the Metropolitan. Mme. Alda was the only singer to take part in the program, and at the close of her numbers was presented with a magnificent silk parasol, abundantly decorated with roses, John Drew making the presentation speech.

D. L. L.

Adelaide Fischer Signs with Miss Friedberg

Adelaide Fischer, American soprano, who has just signed a contract to be hereafter under the exclusive management of Annie Friedberg, returned recently from a successful tour through Maine.

Marie Tiffany Impresses Morgantown
MORGANTOWN, W. VA., May 12.—Marie Tiffany, soprano of the Metropolitan Opera Company, appeared here in a recital on Monday evening, May 10, at

the Strand Theater. The concert was given as a benefit for the high school music department, of which Alta F. Jones is supervisor. In classics like Sgambati's "Separazione," and Handel's "Caro Selve" the singer was heard, followed by American and English songs by Alice Barnett, German and Goatsley. Operatic pieces included the aria from Puccini's "Gianni Schicchi" and the *Musetta* Waltz from "Bohème." She also scored in French songs by Paladilhé and Fourdrain and an interesting group of French, Irish, American and Norwegian folksongs. She was applauded to the echo and sang many encores to her hearers' delight. Mrs. Ethel Borden Black played the accompaniments ably.

APPLAUD PHILADELPHIANS

Strawbridge and Clothier Chorus Is Aided by Prominent Soloists

PHILADELPHIA, May 16.—The annual concert of the Strawbridge and Clothier Chorus blended excellently elements of familiarity and novelty. The unique feature was the series of tableaux, beautiful to the eye and historically satisfying to the mind, which accompanied and illuminated the music of Neils Gade's cantata "The Crusaders." The idea of making a cantata appeal to the sense of sight as well as that of hearing by supplemental stage pictures in costume is novel and workable. There were sixteen tableaux which gave an allegorical representation of the ancient and modern crusaders. Knights of old, and the modern crusaders in Uncle Sam's khaki, maidens, pagans, prelates, angels and other historical and symbolical figures combined in epic pictures of effective design and exquisite color scheme, displayed in a great frame at the back of the darkened stage.

Gade's cantata is a competent piece of musicianship without, however, any large inspiration. The conductor was Dr. Herbert Tily, the general manager of the store, to whose energy and aspiration the S. and C. Chorus has had a long and honored career which has lifted it from

the original plane of a social and communal organization, for the better acquaintance of the employees of the great merchandising corporation whose name it bears, to an agency that has done and is doing on a professional scale really important and artistic things for the musical life of Philadelphia. The singers sang, under his authoritative and expert baton, with fine sense of dynamic values and admirable precision. The soloists were Kathryn Meisle, contralto; Robert Quait, tenor, and Horatio Connell, baritone; of whom Mr. Quait, a newcomer, revealed a worth-while voice of interesting quality and appropriate handling.

The other number on the program was Henry Hadley's cantata, "The New Earth," which the same chorus had the honor of introducing at its premiere at Willow Grove last summer. The chorus was again under the direction of the composer who got many very fine and appropriate effects that were important to his complex score with its modernistic accent. The same soloists were concerned with the addition of Mae Ebrey Hotz, soprano. The work of the soloists was excellent in both performances. A large delegation from the Philadelphia Orchestra played the accompaniments. The artistic and pictorial staging was the work of Jerome A. Koerber, Frank Carrigan, and G. F. Gable. W. R. M.

Mme. Galli-Curci Files Suit Against Charles L. Wagner

According to dispatches sent to the New York daily papers from Chicago, Mme. Amelita Galli-Curci, has filed a suit in the latter city to compel Charles L. Wagner, who has managed her tours in this country, to account for \$125,000, the proceeds of concerts, which she maintains, have been withheld from her. Mme. Galli-Curci's lawyer declared that her contract with Mr. Wagner ended on April 11. Mr. Wagner is traveling in the West with John McCormack. Asked by telegram as to the termination of the contract, he wired MUSICAL AMERICA on Tuesday: "Galli-Curci contract made Nov. 28, 1918, for five years; therefore has not expired."

STILL MUCH MUSIC IN SAN FRANCISCO

Galli-Curci Again Delights—New Violinist Scores—Other Happenings

SAN FRANCISCO, CAL., May 10.—The second concert by Mme. Galli-Curci at the Exposition Auditorium on Sunday afternoon was attended by a great host. The success of last week was repeated. Both critics and public unite in declaring Mme. Galli-Curci one of the most delightful of the singers who have visited San Francisco. Her artistry was especially shown in Hahn's "L'Heure Exquise." The "Shadow Song" from *Dinorah* was amazing in its brilliancy, and the entire program a revelation of tonal beauty.

Hother Wismer, one of San Francisco's best-known violinists, gave his annual recital at Sorosis Hall on Tuesday evening. Mr. Wismer's recitals are always largely attended by local musicians. The program on Tuesday evening was especially fine, including compositions by Kreisler, Debussy, De Grassi, Tartini, Wilhelmj, Paganini, Elgar, Goldmark and Bach, the Sonata in C Minor by the last named being splendidly played by Mr. Wismer, Nathan Firestone, viola, and Frederick Maurer, piano. The Goldmark A Minor Concerto displayed the musicianship of Mr. Wismer at its best. He received numerous recalls.

The California Federation of Music Clubs has elected the following officers for the coming year: Mrs. Cecil Frankel, president (re-elected); Mrs. Mattison Jones, first vice-president; Mrs. Edward E. Bruner, second vice-president; Mrs. Benjamin Buker, recording secretary; Julius Seyler, treasurer, and Anton H. Embs, auditor. Alice Mayer, pianist, of San Francisco, and Edith Grimes, vocalist, of Los Angeles, were the winners in the artist contest.

On Thursday afternoon Mme. Emelie Tojetti gave a "musical tea" at her home. A splendid program was given by Mrs. James Keenan, vocalist, and Leone Nesbit, pianist. Mme. Tojetti gave an informal talk on the folksongs of Italy.

The eighth concert of the series was given by Hermann Heller and his orchestra on Sunday morning. The California Theater was packed and the pro-

gram, which included Hadley's "Angelus" from his Third Symphony and "Les Préludes" by Liszt, besides lighter numbers, was listened to with keen interest. Vladimir Graffman, a classmate of Heifetz, arrived in San Francisco last week and was presented as soloist by Mr. Heller. He created a sensation by his playing of the Paganini Concerto. Not until he had played two encores would the audience be satisfied, and the announcement that he would play again next Sunday morning was received with applause. Mr. Heller and his orchestra of fifty musicians are doing exceptional work.

The San Francisco Musical Club presented a program by California composers at its last meeting. A Trio by John Harraden Pratt was played by Hother Wismer, violin; George von Hagel, cello, and Suzanne Brooks Pasmore, piano, and was notable not only for the beauty of its material, but for its fine interpretation. A piano solo, "Portrait of a Philosopher," was played by the composer, George Edwards, and was received with favor. The other numbers consisted of songs by Rosalie Houseman, Abbie Gerish Jones, Mrs. Cecil Hollis Stone and Frances Murphy, all of which were well sung and enjoyable.

The Saslavsky Chamber Music concert on Monday evening was one of the best of the season. Alexander Saslavsky, violin; Otto King, cello, and Ada Clement, piano, played a brilliant program. Manuel Mora, a young Spanish tenor, gave the first of a series of "Nights in Spain" on Thursday, introducing an unusual type of salon recital. The atmosphere, nationality and hospitality were present while the songs, many of them based on folk themes, were a treat. Jose Sancho led an orchestra in typical Spanish numbers, and May Garcia gave some dances.

On Friday afternoon, at the St. Francis Colonial Ballroom, Carolyn Augusta Nash, pianist; Orley See, violinist, and Wenceslo Villapando, cellist, gave an interesting program consisting of a Trio in D by Cadman, Sonata in C Minor by Saint-Saëns and the Tchaikovsky Trio. All were excellently played.

An operatic concert was given at the Players' Club Theater on Tuesday evening in which the following musicians participated: Miriam Elkus, soprano; Lydia Sturtevant, contralto; Wm. S. Rainey, tenor; Len Barnes, baritone; Edwin Lachman, basso, and Eva Walker, accompanist. After a miscellaneous program, numbers from "Robin Hood" were given in costume. E. M. B.



Dear MUSICAL AMERICA:

Philadelphia seems to be all "het up" because the Opera House, built by Oscar Hammerstein, has been sold, so that it can no longer be a home for opera or for the symphony orchestra. And as if this were not enough, there seems great probability that the old Academy of Music, the home of notable performances, which goes way back in the musical history of the city, may be sold to movie interests. So the Philadelphians are asking, even if they build a new auditorium, what are they going to do, and where are the symphony concerts to be given, meanwhile?

Probably some arrangement will be made for the present. The main thing is that the situation has brought out most clearly that Philadelphia needs what it should have, a fine musical auditorium. And what better opportunity could there be than the present time, when the movement to erect a suitable memorial in honor of the soldier and sailor dead in the great war, is sweeping the country? Of statues we have more than enough, and mostly poor ones. As for arches, they do not belong to our time, for the arch, you know, is simply the expression in architecture, embellished by statuary and ornament, of the old oxen yoke under which in former times the conquered people had to pass before the Roman general, to show that henceforth they were slaves—surely a most inappropriate memorial to our boys who went "over the top."

A fine memorial for musical, art and social purposes, such as is being projected in New York, and which is to cost twenty millions, is certainly more in keeping with the spirit of the time. Surely a location where music, and art, and social life, where what Mathew Arnold called "sweetness and light," center, is a far more fitting memorial to those who made the supreme sacrifice to give us the peace we now enjoy!

Now there is one man, who was formerly on your staff, and who has shown considerable ability, whom I would select to start the movement. He is the business manager of the Philadelphia Symphony Orchestra, and his name is Arthur Judson. He has all the requirements for starting the ball rolling. The Philadelphia press will help, for the Philadelphia press is not only very enterprising but broad-minded, and in some respects above most of its New York contemporaries.

Then too, there is an added reason for such a memorial, in that it has been shown recently that there is really no home for the many art collections which Philadelphia has. One, I believe, was recently left to the city, but there is no place to put it, so I have been told.

An active worker in the cause would be my good friend Joseph Pennell, the great etcher, who is a host in himself. And if I may venture a further suggestion, it would be to make the sum big enough so that the memorial may be worthy the City of Brotherly Love. And don't go to a few rich men for the money. Go to the mass of the people. Issue scrip. Appeal for subscriptions to the little stenographer in the business office, to the clerk in the store, to the

cash girl in the big department store, to the saleswoman, to the carpenters and tailors, butchers and bakers. Tackle also, of course, the business men and financial men, and above all, get at the women, for this is the age of the women, who have shown by their devotion and their ability that there is nothing that they cannot accomplish, including military service. And by going not down to the people, but at the people for such a purpose, by having your great home for music and art subscribed to by the dollars and dimes of the people, you will not only create a larger interest in the project but they will follow their dollars and dimes into that auditorium. Another consequent benefit from such an undertaking will be that the Philadelphians will set an example to the rest of the country for others to follow, and thus we will go far to break down the old prejudice that music as well as art are after all only for the select, educated few, instead of being the most vital, humanizing, civilizing forces we know.

They say that the big concert in memory of Oscar Hammerstein, at the Hippodrome, netted about \$12,000, which was a pretty good sum. But how far it will go to carry out the purpose of the worthy people who started the movement, inasmuch as it is to found scholarships for composers in the American Academy in Rome, is more than I can say. Invested, the amount would only bring in about \$600 a year, which would not go very far to help out even one student.

Had the memorial taken another shape, I think a much larger sum could have been collected. While no intelligent person can but admit that travel and study in Europe have great advantages, still the implied idea that it is necessary in these days to go to Europe for a musical education and to get "atmosphere" is very repugnant to a good many people who, like myself, believe that the time has come for us to stand up for our own teachers, which is virtually saying that, irrespective of the capable American teachers, we consider the Italians, and the French, and the Germans, and the Scandinavians, and the Spanish musicians and music teachers in this country just as good as the Italians, and the French, and the Germans, and the Scandinavians, and the Spanish musicians and music teachers in their own countries.

And when it comes to "atmosphere," as your Editor said, it is not to be found alone in the beer gardens of Berlin, the purlieus of the Scala in Milan, or in the resorts of Montmartre, the so-called Bohemia of Paris.

They say that when the Metropolitan company was recently in Atlanta, doing its annual stunt there, some of the ladies objected to Geraldine Farrar's costuming as "Zaza," so in her quandary to know what to do, the dear lady appealed to Colonel Peel, the President of the local opera association, who told her to go the limit, which she did, being only too happy to do so.

Now Colonel Peel, you know, is a typical Southerner of the old school. I believe he is a very wealthy man, and they do say that in spite of his wealth and his high social position, he is at heart a Bohemian. Therefore, can you fancy his delight in being able to offer La Geraldine advice as to the extent to which she might go in dispensing with clothes?

Dear public spirited, good-natured Colonel Peel! I wonder, when he sees this in print, whether he will feel it necessary to go to church or Sunday school for absolution!

Not long ago the president of the leading music club in a city which I will not name, informed me with considerable unctious that the local musical society was contemplating giving the Ninth Symphony, as they thought they had the material in the way of soloists, chorus and orchestra.

"Well," said I, "'tis a very worthy ambition. At any rate, there is one person who cannot object."

"Who's that?" said the charming president.

"Beethoven." I replied. "He's dead."

The Chicago critics in reviewing the recent performances in oratorio of Arthur Middleton, the noted American artist, speak of him as the "eminent baritone," while others allude to him as a bass. Possibly he is what the Italians call a *basso cantante*, or singing bass, to distinguish him from what is called the *basso profondo*, or deep bass.

At any rate, Middleton has come greatly to the front in recent seasons, as an

artist of the highest rank who has not only a fine voice, which he knows how to use, but who is particularly entitled to respect as an oratorio singer by reason of his fine diction and his musicianly understanding. Then he has what is called 'the style.' By this I mean that he renders his music with that proper regard for its character which so many of our operatic artists who have attempted rôles in oratorio entirely lack. Years ago I remember an operatic artist of the highest distinction singing in the "Messiah" and it was painful—painful because she forgot the sacred character of the subject and not only sang but demeaned herself as if she was delivering the impassioned music of an Italian opera.

Maurice Rosenfeld, the veteran critic of the Chicago *Daily News*, says of Middleton that he was the particular star of the quartet and that his "authority, beautiful vocal investiture, clear diction and style marked his work and drew forth the evident approval of the audience that filled the hall."

Forgive me, dear Rosenfeld, for calling you 'a veteran,' when you still look so young. Anyway you have enriched musical criticism by a new phrase—'vocal investiture.' It's just lovely! Perhaps Middleton will forgive you. I do.

The report comes from Paris that owing to the tie-up of the Paris railroads, Mary Garden left for the sunny South by automobile, followed by a number of trucks that carried over five tons of her baggage. And then there are critics who have the consummate gall to tell us that Mary in most of her performances appears nearly in the "Altogether." Where do the five tons of clothes and general baggage come in? It surely cannot be all make-up.

Which reminds me that "Our Mary" has played the star rôle in helping immortalize the 'Apollo of the American Navy,' whose name is, I believe, Minor McLain. He was called so during the war it seems, because of his classic features, his stalwart, athletic figure. He is now one of the male contingent of the "Floradora" Sextet. This paragraph I quote from the press agent story that has been sent me.

It appears that this Apollo owes his stage career to Mary Garden. While he was attending the Naval school at Columbia he was the guest of Mrs. Robert Garden, Mary's mother, at a performance of "Thais" at the Lexington Avenue Opera House. During one of the intermissions he was presented to "Our Mary," who the moment she set eyes on him, kissed him. Hence he can no longer pose among the great un-kissed. This caused McLain to be the subject of much newspaper attention.

Not to be behind "Our Mary" in appreciation of the American Apollo, Lillian Russell, who is now in her third youth, designated him as "the ideal American sailor boy." And you know Howard Chandler Christie immortalized his features on thousands of Navy posters which he drew for the American Navy.

However, McLain has a chance as a singer, for it is said that Titta Ruffo considered his baritone voice worthy of cultivation. So it is possible that in a few years Minor McLain may cease to be a beauty star in "Floradora" and blossom out as a real star on the operatic stage.

Crimi, the talented young tenor of the Metropolitan, has set sail for Europe with Gatti and Alda and a whole lot of other operatic musical stars, which reminds me that MacFadyen, who will manage Crimi's concert tour next season, and which already promises to be a very great success, was greatly exercised because Crimi felt that a certain criticism which had appeared in your paper, and which was not wholly complimentary, had been written by your Mr. Peyser and showed that the afore-said Mr. Peyser had a grudge against him.

To prove how often artists, naturally supersensitive in such matters, may be mistaken, the offending paragraph was not written by Mr. Peyser at all but by the clever and gracious lady on your staff who is known to thousands of people under the name of Clare Peeler.

Then too, another incident which gave Mr. Crimi the erroneous idea that there was a feeling against him, was found on investigation never to have happened at all.

I allude to the matter for the reason that critics of distinction are very often misjudged and things attributed to them which are not only unfounded but calculated to give a wholly unjust impres-

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 222



Umberto Sorrentino, Gifted Young Italian Tenor, Whose Personal Charm and Graciousness Have Won him a Host of Friends in America.

sion of their attitude to individual artists.

The announcement of the death of Hortense Schneider, who was the original *Hélène* in Offenbach's "La Belle Hélène," brings back reminiscences of Offenbach's early successes in this country. The dear lady was over eighty when she passed out. "La Belle Hélène" I believe was first produced in Paris at the Variétés, over half a century ago. Schneider, you know, was one of Offenbach's discoveries. She retired when she married, about forty years ago. She began her career when not much more than a girl of fourteen or fifteen. She was noted for the Garden-esque and Farrar-esque boldness of her attire. And having a shapely form, she had ample opportunity to display it in the Greek costumes which are essential to the character of *Helen of Troy*.

I can recall her and remember that it was the spirit which she infused into the rôle rather than her ability to sing it, which captured her audiences. And if I remember rightly, too, she took part in a can-can in that opera, which caused every bald head in town to save up his money to buy a front row seat in the orchestra.

Well, "La Belle Hélène" and other works of Offenbach's added to the joy of nations, of which there has been always too little. They have all gone the way of the flesh, except his masterpiece "Le Contes d'Hoffmann," which to this day worthily holds its own in the repertoire of the great opera houses.

Alice Nielsen, who was a bright particular star in the Boston Opera Company in its days of glory under Henry Russell's management—by the bye, where is Russell now?—has been delighting the people of Salt Lake and other cities. And it seems that when she was asked how she managed to hold her own so brilliantly and still to thrill and charm her audiences, she replied that certainly one of the reasons was that she had long ago made up her mind to dispose of any feelings of jealousy with regard to the fame and glory of other artists, and had also determined to make the most out of life, for as she said, "our little while is all too brief to damage one's own worth by thinking dark thoughts of others." So she maintains her perennial youth by keeping good tempered and by hoping that when the time comes that she must

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MEPHISTO'S MUSINGS

[Continued from page 7]

retire or pass out, she will be remembered not alone as a singer but as a woman who brought sunshine and gladness to many starving and yearning souls.

Incidentally, too, sweet Alice omits no opportunity to teach the ages old philosophy that ideals are deeper than ideas and that the multitude knows music only as a compelling force and does not care so very much for its technique.

Now here is a point on which one might expend one's eloquence. How few singers are disposed to regard themselves as messengers of beauty, of joy, to tired and overworked and often sad and dispirited humanity. How many regard themselves as exponents of the ideas and ideals of the composers whose works they undertake to interpret. How many, through their faulty and almost impossible diction, show that they consider, as a certain tenor once said, that their hold upon the public depends on their ability to display the beautiful tones of their throats and that the words mean nothing.

For one thing we may be grateful, namely, that there are at least some singers, like Alice Nielsen, who realize that a song is, after all, only a poem set to music, and that the person who neglects to bring out the force and message of the poem as well as the beauty of the music, loses half the effect he or she might produce upon all those souls before them, most of whom, if you knew the truth, are starving for a little sunshine, a little help, a little sympathy.

* * *

It must have been a great shock to all those good people who referred during the war to the well-known marching song "It's a long, long way to Tipperary" as a proof of the ability of the English composer to meet the issue with a gallant war song, when they learned that a lady by the name of Mrs. Alice Smythe B. Jay is suing the English firm of Chappell & Co., Ltd., for all the profits made on the song, on the ground that the air is identical with the one she composed under the title of the "Booster Chorus" for the Ladies' Aid of the American Methodist Episcopal Church in the town of North Yakima, Washington, and that the chorus was first sung in public by the children on February 26, 1909, and that it afterward was used in that part of the country as a "booster" for Yakima and its great apple industry.

According to the testimony, Mrs. Jay left Yakima and went to the Orient, on her way back stopped in Honolulu, during a concert heard the tune, which she recognized as her own Ladies' Aid "Booster" chorus, dressed up in new words, whereupon she brought the suit. The case, it seems, came before Justice Platzek, who had to listen in patience to O. A. Asch, a violinist, who went upon the witness stand and played the air of the original "Booster" chorus as well as the air of "It's a long, long way to Tipperary," as a convincing proof that they were the same.

After listening carefully to the music, which they say thrilled the auditors in the great court room, Judge Platzek, with Solomon-like wisdom, "deferred his decision."

Meantime, what becomes of the English composer, who is supposed to have won glory as well as unlimited cash with this air?

* * *

They seem to have had a gay time on the President Wilson, which steamer formerly had another name, with Mme. Luisa Tetrizzini. The trouble developed because the gentleman who had induced her and others to pose on the deck before the movie camera, found, after he was working for some time, that he did not have any film in his apparatus. When he announced the fact, La Tetrizzini showed a disposition to tear her hair and exclaimed:

"I pose all the time for fun, eh? What ees de matter? Were you out all of the night before, hein?"

They say that all the ship's officers and all the ship's men, even Monsieur Billigard, the press agent, couldn't get La Tetrizzini out of her stateroom, which she had closed with a bang, to pose again. And thus the film man would have been cheated of his chance and La Tetrizzini would have been robbed of an opportunity for considerable publicity, till a bright thought struck Monsieur Billigard, and he began to sing "A heart bowed down with weight of woe," from the "Bohemian Girl." Then La Tetrizzini, it is said, opened the door

of her stateroom and came out. Not that she was thrilled with Billigard's singing, but as she put it, sooner than hear him sing, she'd pose for the camera man. And she did.

* * *

Before sailing, Impresario Gatti made a number of announcements with regard to his forthcoming season, to which you will no doubt give adequate publicity. Two items in his pronunciamento interest me particularly. The one is that Edward Ziegler, who has in a sense occupied the job of John Brown, former controller at the Metropolitan, has been advanced to the position of Assistant Manager; that is to say, that Mr. Ziegler has been put in the position which was virtually filled formerly by the astute Mr. Coppicus, who was Gatti's private secretary, and John Brown. Ziegler is particularly adapted for the job and no doubt Gatti has absolute confidence in him. In the first place, he is a good musician. Then too, you know, during the period that he acted as musical critic for the New York Herald, he showed a

very catholic spirit, his articles were always fair and informing, and he never joined the cabal of critics but kept himself aloof and so won untold friends for the great paper he then represented. Personally a man of charming manner, a thorough gentleman, with his large experience and his wonderful tact—which by the bye is a great asset in such a position—he will no doubt be able to be of great service to Gatti.

The next item which interested me also was the appointment of Carlo Edwards as assistant conductor. Edwards is one of the most talented young Americans that I know. He won a success on the other side, but the war deposited him on the shores of his native land. Since then he has led a variegated career, conducted in vaudeville and for the movies. A loveable man personally, should he gain opportunity, he will have no difficulty in demonstrating that we do have amongst even our young musicians, conductors who can rank with some of the best the Old World has sent us.

Edwards is a great personal friend of Frank Harris, the unique and ob-

streperous but highly talented individual who for years was editor of the London Saturday Review and has since been in this country and as the editor of Pearson's Magazine has made a name for himself as the scrappiest conductor of an important periodical in the United States. He has tackled a number of public abuses which have brought him considerable fame and also considerable litigation.

Harris's monumental work was a biography in several volumes of that late unfortunate genius Oscar Wilde, whom he knew so intimately that he could describe his peculiarities and shortcomings with microscopic accuracy. Whether the game was worth the candle is another thing. Wilde's work will stand on its merits. Some of the things he wrote not only enriched English literature but will live when much of the work of gentlemen of impeccable character and morals will long have been buried and forgotten, says

Your
Mephisto.

Europe-Bound Boats Laden with Stars of Music



Photo by Keystone View Co.

One Contingent of the Music-Makers Who Have Taken Flight for Europe Aboard the President Wilson. Left to Right—Antonio Bagorazy (Behind Him the Right Ear of F. C. Coppicus), Mons. Schul, Alessandro Scuri, Alessandro Bonci, Rosina Galli, Giuseppe Bonfiglio (Behind Him the Left Eye of Otto Weil), Mrs. Galli, Ellen Dalossy, Roberto Moranzoni, Giuseppe Bamboschek. Kneeling—Giovanni Belucci

THE hegira of musicians in general and opera singers in particular promises to be greater this year than even in the ante-bellum days. Almost every departing liner takes a number of them, and the end is not yet.

On May 10 the good ship *President Wilson* sailed away with a goodly crew of music-makers and those connected with the profession, among whom were: Luisa Tetrizzini, Giulio Gatti-Casazza, Alessandro Bonci, Giuseppe Bamboschek, Roberto Moranzoni, Gennaro Papi, Angelo Bada, Rosina Galli and her mother, Giuseppe de Luca, Mario Marchesi, Vincenzo Reschiglian, Otto Weil and Muri Silba, Ottokar Bartik and Nicolo Zerola.

The *Canada*, which left the following day, took Albert Wolff, Ugo Ara and Kurt Schindler. On the *Baltic*, scheduled to leave to-day, are Mabel Garrison, Sophie Braslau, Lambert Murphy and Reinald Werrenrath.

BOSTON'S "POP" SEASON HAS RECORD OPENING

Jacchia Begins Programs Under Fine Conditions—Special Nights Again to be Held

BOSTON, May 7.—Close on the heels of the last Boston Symphony concert of the year comes that other established Bostonian institution—the "Pops." Last Monday, the opening night, brought out a full house, which seemed to promise another season as successful as last year's, and last year was a record breaker. The growing custom of special nights not only attracts the persons interested in the particular feature, but makes agreeable variety for the general public. Among the special nights so far arranged are those devoted to the Boston Chamber of Commerce, Harvard, Boston University, Simmons College, Amherst, Boston City Club, Commercial Travelers, Professional Women's Club, New England Conservatory, Graduate Nurses, and National Bankers' Convention. In addition, there will be programs in which operatic, Russian, and other schools of music will predominate. It was at the "Pops" last last year that

Wagner's music was played for the first time in Boston since the war. This year Mr. Jacchia, the conductor, has gone a step further and revived something of Richard Strauss—the waltzes from "The Rose Cavalier," as the program Englished the title. This was Strauss's first post-war appearance.

The programs of the "Pops" seem to be slowly changing in character. From the earlier days of a fifty-fifty combination of light and so-called serious music they have now become "ninety-nine per cent pure." In other words, Conductor Jacchia evidently feels no sympathy with the popular music of to-day, for his programs are devoted almost entirely to the music of composers of unquestioned respectability: Mozart, Schubert, Handel, Bizet, Verdi, Wagner, Puccini, Charpentier, Chabrier, Saint-Saëns and Brahms.

One waltz an evening usually by Johann Strauss or Waldteufel, is the only concession to the deplorable low-brows. If the lovers of syncopation are ignored, however, the size and interest of the audiences seem to indicate that there are a goodly number of devotees of serious music for whom the regular Symphony concerts are too intellectual, but who are glad to receive less concentrated though substantial musical nourishment. C. R.

Musicians Ask Congress for District of Columbia Suffrage

WASHINGTON, D. C., May 19.—A strongly-worded petition has been forwarded to Congress by the national convention of the American Federation of Musicians, which has been in session at Pittsburgh, Pa., for the past week, urging that suffrage be granted the citizens of the District of Columbia. Copies of the petition, and the similar resolutions adopted by the convention, were forwarded to every Senator and Representative in Congress. A. T. M.

Among musical notables who sailed for Europe on the "St. Paul," May 4, was Yvonne de Treville, the Belgian coloratura soprano.

European bookings for Mme. de Treville include her reappearance at the opera in Brussels, Belgium, in "Lakme." She will also sing *Rosina* in "The Barber of Seville," "Lucia" and "Traviata" as well as *Gilda* in "Rigoletto." From Brussels Mme. de Treville will go to London to appear in her costume recitals and then to Copenhagen and Stockholm for some gala performances at the Royal Opera Houses. She will return to America in the early fall for her winter concert tours.

Springfield's Eighteenth Festival a Three-Day Musical Feast

Splendid Array of Artists Provide the Programs at Annual Celebration — Ruffo, Braslau, Hand, Howell, Williams, Quait, Patton, Lhevinne and Others the Soloists—Chicago Symphony Appears — Verdi Requiem and Elgar's "Caractacus" Presented, Under Mr. Bishop

SPRINGFIELD, MASS., May 8.—With only one artist substitution, that of Dicie Howell, soprano, in place of Olive Kline, who was unable at the last moment to appear in the Thursday night concert, the eighteenth annual May Music Festival here was carried through according to schedule. Good weather prevailed for the first two days, and the pouring rain of Saturday failed to dampen the ardor of the capacity-crowd of ticket-holders, who accorded great receptions to the artists. This season was the first in several, when a three-day festival has been attempted; and the experiment proved quite successful. Another year it is likely that there will be greater variety in the opening concerts.

With a Sunday afternoon organ recital by Professor William Churchill Hammond of the Mt. Holyoke College Music Department, assisted by Ruth Ray, a sixteen-year-old local violinist, the festival had an auspicious opening. Heralded by strains of "The Watchman" from Mendelssohn's "Hymn of Praise" and "How Lovely Are The Messengers" from "St. Paul" on the Municipal twelve-bell Meneely chime, the organ program, containing Beethoven, Liszt, Schubert, Arcadelt, Handel and Gluck numbers, was acclaimed deservedly by a great crowd. Little Miss Ray played Borowski's "Adoration," the Andante from De Bériot's Seventh Concerto and the time-honored "Träumerei," by way of encore. She has studied for only two years, and her teacher, Mrs. Paul H. Pitkin, is justly proud of her success.

Present Two Oratorios

For its Thursday night performance of Verdi's "Manzoni Requiem," the well equipped chorus of 350 mixed voices, directed by its painstaking leader, John J. Bishop, deserves high praise. Never has this masterpiece been sung here so well before, although it has been given on four previous festival occasions by great artists. Miss Howell, the North Carolina soprano, gave an excellent account of her oratorio ability. Sophie Braslau's art made the contralto part a thing of rarest beauty; Robert Quait, heard here for the first time, made a splendid impression for the breadth and sincerity of his work. Fred Patton, bass, also a newcomer, had less opportunity in this than he did in the following night's presentation of "Caractacus" by Elgar. In the letter he gave his declamations with fine enunciation and eloquence. Particularly, in his delivery of the weird lines, "The Omens Speak in Gloom," was his rare phrasing and clear sensing of the lines, in evidence.

The singing of Irene Williams in the soprano part of the Elgar work was characterized by the good taste she always imparts to her work. The veteran tenor, George Hamlin, who appeared in this Association's first festival, eighteen years ago, sang the tenor part. Norman Jollif, baritone, took the lines given to "Caractacus" with splendid vim and realism. In this, as in the previous night's concert, the work of the local festival chorus was delightfully accurate as well as adequate.

The Chicago Symphony Orchestra conducted by Frederick Stock, gave the Fri-



Notables at the Springfield, Mass., Festival. No. 1—Front, John Hand, Tenor; Irene Williams, Soprano; Frederick Stock, Conductor Chicago Symphony, and Emil K. Janser, Local Violinist-Composer. In Background—John Russon, New York, and Ernest Newton Bagg, "Musical America's" Representative; No. 2—Sophie Braslau, Contralto, Soloist in the "Requiem"; No. 3—Josef Lhevinne, Pianist, Soloist at the Saturday Concert; No. 4—Three of the Soloists in "Manzoni Requiem"—Dicie Howell, Soprano; Fred Patton, Bass (on Right), and Robert Quait, Tenor; "Musical America's" Representative, in the Background

day afternoon concert, Enrico Tramonti acting as soloist. Under his skillful manipulation the harp proved a fine solo instrument. He played first the Widor Chorale and Variations with the orchestra, and had to play three encores besides a Hasselmann, a Zabel and a Godefrid work.

The orchestral playing of the *Pizzicato ostinato* from Tchaikovsky Symphony No. 4 in F Minor was one of the unique features of this rarely beautiful program.

Josef Lhevinne, Saturday afternoon's recitalist, gave a splendid exhibition of his skill and interpretative ability. He was announced for only two numbers, but gave five. Of these the most delightful were the Schumann B Flat Major Symphony and the scintillating and technically astonishing Etude Caprice by Dohnanyi. He was recalled many times. His last appearance here was as pianist in the festival of 1909.

Brilliant Artist Concert

With rain coming down in torrents, John Hand, the specially-engaged lyric tenor, after giving his "La Gioconda" aria magnificently, made a great impression with his appropriate encore, "Didn't It Rain!", following this with a most successful singing of the ballad, "When Irish Eyes Are Smilin'". Both he and Irene Williams insured their future welcome in Springfield. Miss Williams's voice and method are most satisfying. She gave the most commendable impression of musical preparedness enjoyed here in a long time, and quite apart

from this, won everybody by the charm of her platform manner and the effectiveness, too, of the note she supplied in the stage-picture.

Titta Ruffo appeared to fine advantage in the songs he chose. He rather insisted on singing "Patrie" in French, with piano accompaniment by Paul Longone, of Chicago; in place of the announced "Le Roi de Lahore," of Massenet, with orchestra, which would have proved a much more successful opening number. Next, in place of the program's "Zaza" aria, by Leoncavallo, he gave the always successful "Figaro" song from the "Barber of Seville," to which of course nobody objected. Then he sang in superb fashion the "Drinking Song" from "Hamlet," in a way, too, that was almost painful to those who remembered that there is no present escape from these strenuous prohibition times. His

voice is a magnificent organ, though; and all his songs were applauded to the echo, and beyond! People lost count of the number of times he was recalled. The festival chorus combined with all the other forces, gave a finishing touch of extremely artistic appropriateness with the famous "Hallelujah" Chorus by Handel. Throughout the festival, the assistance at the big municipal organ of Harry H. Kellogg was of the most satisfactory sort. E. N. B.

Two Polish Pianists Play in Madrid

The two prominent Polish pianists, Ignaz Friedman and Moriz Rosenthal, recently gave a unique series of recitals in Madrid. The series consisted of eight concerts given in pairs by each artist. Mr. Friedman will be heard in America during the coming season.

WALTER MILLS

BARITONE

Is Singing at His Engagements

"SOMETIMES I FEEL LIKE A MOTHERLESS CHILD"
"MY LORD, WHAT A MORNIN'"

By H. T. BURLEIGH

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"TOPPING LONDON" EDWARD

QUEEN'S



Photo by Campbell Studios

London Times—

MR. EDWARD MORRIS'S RECITAL

Mr. Edward Morris, a newcomer, played at the Queen's Hall yesterday, chiefly Beethoven and Chopin. In both he showed himself to be a pianist of considerable powers. He has a quite exceptional capacity for playing the right notes; one doubts, in fact, if the Appassionata has ever, or at any rate for a long time, been played so correctly. There seems to be here the stuff of which the best kind of pianist is made, one on whom one can rely to tell the truth.

London Pall Mall Gazette—

AN AMERICAN PIANIST

An American firm of concert managers, the Wolfsohn Musical Bureau, has opened up business in London. Yesterday afternoon it introduced its first artist, Mr. Edward Morris, who gave a piano recital at Queen's Hall.

He has a very thorough technique that is capable of great things, and does them, thanks to a sensitive touch, with an easy smoothness that gains sympathy. He is free from platform vices. As an instance, he did not make the pause in the Appassionata with which more pretentious pianists believe they become impressive. In short, he has many virtues, both positive and negative.

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HALL, London, April 27, 1920

EXTRAORDINARY ENTHUSIASM AUDIENCE CHEERS CRITIQUE UNANIMOUS

London Daily Express—

YOUNG AMERICAN PIANIST

Mr. Edward Morris, the young American pianist, who gave a recital at Queen's Hall yesterday afternoon, is not only in many ways a brilliant player, but one who has individuality. Technically he is especially well equipped, as his playing of the Busoni-Bach prelude and fugue in D major and the Saint-Saens-Beethoven chorus of whirling dervishes gave ample proof.

London Morning Post—

MR. EDWARD MORRIS

It is claimed for Mr. Edward Morris, an American pianist, who made his first appearance in London on Tuesday at Queen's Hall, that he has been trained entirely in his native land. The fact is of interest, since musical studies of Americans are usually cosmopolitan. Mr. Morris showed no desire to depart from the conventional scheme of a piano recital, and in turn offered Bach, Beethoven, as arranged by various pianists, and as represented by his Appassionata Sonata, some Chopin, and some short pieces, including among them an example by Josef Hofman, who writes under the name of Dvorsky. This matter provided a good test of Mr. Morris's powers, which comprise as their most notable features a touch of complete legitimacy and a technique that responds well to the demands made upon it. The excellence of his touch is a particularly pleasing feature, as it would seem that the American pianists are not yet given over to the artificial methods that are doing so much harm in this country.

London Westminster Gazette—

AN AMERICAN PIANIST'S DEBUT IN LONDON

Mr. Edward Morris, the young American pianist, who played for the first time in London at the Queen's Hall yesterday afternoon, is certainly a very accomplished young artist, with a most pleasant tone, polished technique, plenty of understanding, and no lack of temperament to boot. Of the Appassionata Sonata of Beethoven he gave a very sound and enjoyable performance, and in a number of smaller things he did equally well.

London Evening Standard—

Mr. Edward Morris, who appeared at the Queen's Hall, is a young pianist who has most of the qualities, if not all, that make for the best kind of success. In the matter of technique he is already a virtuoso of the first rank, for he not only achieves power and brilliance of a remarkably high order, but he does it without sacrificing purity of tone or clarity of enunciation. He has, moreover, a keen and subtle sense of rhythm which enables him to make intensely interesting a group of pianoforte arrangements from Beethoven's "The Ruins of Athens."

London Daily Telegraph—

AN AMERICAN PIANIST

Mr. Edward Morris, a young American pianist who made his London debut yesterday afternoon, appears to be a very young man, but his command of the keyboard is of the kind that inspires confidence without giving rise to a suspicion in the listener's mind that the player is "out" to astonish. Some of the things he did sounded brilliant enough, it is true, and his clear, vigorous and incisive reading of the "Appassionata" may have seemed here and there to some ears just a trifle "pianistic." But the slow movement was beautifully phrased, while certainly in Busoni's arrangement of the Bach Prelude and Fugue in D, which came earlier in a group of some more or less unfamiliar Beethoven transcriptions, the pianist made no attempt to emphasize his technical strength. Some Chopin pieces, played with accomplished ease and often with sensitive, delicately-balanced tone, provided a further satisfying test of his skill and musicianship.

London Daily News—

There were several musical events in London yesterday.

In the afternoon Mr. Edward Morris, the pianist, acted as the advance guard of the American invasion of musicians. His technique is unusually clear and finished, and he has a good command of tone color.



EDITH

DE LYS

SOPRANO



The voice of Caruso for a woman.—*Le Guide Musical*, Brunet.

Edith de Lys imposes by her wonderful high voice and her great virtuosity and technic.—*Die Zeit*, Vienna.

Edith de Lys is the big hit of the present season at Covent Garden.—*The Sportsman*, London.

The great success was for Edith de Lys. She was given an ovation after the Nile Scene.—*L'Etoile Belge*, Bruxelles.

What art in her singing! Who has not heard Edith de Lys in Aida has not heard Aida.—*Comedia*, Paris.

Edith de Lys as Marguerite was remarkable! Her voice is beautiful, of wonderful timbre. She sings with great art and her success was immense!—*Le Petit-Nicols*, Monte Carlo.

After the Nile Scene with Edith de Lys the whole orchestra stood up to shout "Bravo" with the audience. Her recall half a dozen times but added to her triumph.—*Musical America*, Paris.

Mlle. De Lys Scores Brilliant Success

One may assert with little risk of contradiction that neither the Metropolitan Opera in New York nor the Campanini troupe of the Chicago Opera Association in this year of our Lord 1919 will possess an artist to sing more beautifully the role of Violetta than does Mlle. Edith de Lys. She scored a positive triumph.

But what a success, what a splendid, gratifying success! It was one of those double successes of the performance as a whole and of the stellar artist as a lyric planet of the greatest brilliancy.

Mlle. de Lys by last night's demonstration takes position as a voice among voices, and one to guarantee box office receipts.—*The Times-Picayune*, New Orleans.

"Thais" Was Star

Mlle. De Lys Charmed Big Audience at French Opera House

BY MARY M. CONWAY

A magnificent performance of "Thais" was given at the matinee yesterday in the French Opera House to a large audience.

The debut of Mlle. de Lys in the title part was the loadstar which drew the sophisticated, and the delightful experience of other years at the Sunday matinee was the attraction for others.

A performance immensely better than even that of Thursday night was that of Sunday. From beginning to end the audience was swept along with the emotional storm of conflicting passions portrayed on the stage until the final curtain was an ovation for Mlle. de Lys.—*The States*, New Orleans.

De Lys Greatest Here

From the moment that this talented artiste appeared upon the stage and poured forth the remarkable tones she possesses in such opulence, she held her audience in the hollow of her hand. Not only was her voice perfect in its evenness from the lowest note to the highest, but her vocalization was remarkably clear and faultless. It is particularly unusual to find such perfect vocalization performed with such absolute ease by any singer, and more particularly by a voice of the quality of that possessed by Mlle. de Lys.—*The Item*, New Orleans.

De Lys as Violetta Charms Audience

Dozens of Curtain Calls Register Appreciation of Opera Performance

There were literally dozens of curtain calls at the French Opera Tuesday night after some of the more prominent scenes and arias, and only the unwillingness of the maestro to delay the performance prevented the repetition of a great part of the score. Mlle. DeLys, fine as she has been before, has never sung in such superb voice, and one more and more must realize that this is a vocal organ the like of which has rarely been heard on any operatic stage. The voice is phenomenal in volume, in length of range, both above and below, and to those qualities must be added a beauty and brilliancy of timbre that give the soprano complete control of the musical situation at all times and through every vocal and orchestral combination. She is indeed one of the world's great violettas.—*The Times-Picayune*, New Orleans.



EDITH DE LYS AS AIDA

Mlle. De Lys Scores Notable Triumph in "La Traviata"

BY THEODORE ROEHL

It is with extreme diffidence that we approach a review of the presentation of "La Traviata" at the French Opera on Saturday evening, for language is too circumscribed to permit one to do full justice to this performance.

Only one conclusion could be reached regarding Mlle. Edith de Lys. It means much for us to say it, but she was undoubtedly the greatest Violetta that New Orleans has ever seen. With her glorious voice—none more remarkable has ever been heard here—she did as she pleased; at all times controlling it, while she did not seem to control, hers being indeed the great art that conceals art.

Feeling the spell of her power, one marvelled at the magnetism she possessed, holding her audience with a tension that relaxed only when she left the stage. One moment she led her hearers to the very heights of sublimity, while the next she would be tugging ruthlessly at their heart-strings.

A SUPERB ACTRESS AS WELL

And her acting was equally as great as her singing. At the same time that her voice throbbed and thrilled with dramatic fire, or sobbed and sighed with the pathos of hopeless despair, her finished acting carried one away with its living, burning realism, soothing or searing as occasion demanded. It were antithetic to lay stress upon any one part of her characterization, for each separate aria, or indeed every distinctive phrase, was as perfect as the others. To seek to add to the esteem in which she must be held by all who heard her would be as extravagant as to attempt to add beauty to Diana or lustre to Mars. It is not sufficient to say that Mlle. de Lys is a very great artist; she is superb.—*The Item*, New Orleans.

JAY McGRATH

Assisting Artist to Mlle. de Lys.

"He puts feeling into his instrument and there is real mastery in his fingering."

"Jay McGrath received deafening applause and responded to many encores."

"Jay McGrath was also a decided hit of the evening."

"The poetic beauty and musical authority of his playing was greatly admired. He had to respond to many encores."

Edith de Lys as Traviata is wonderful. There were moments when one thought of her as a singing Duse." —*"Bohemia,"* Prague.

Edith de Lys made a sensational success, and is unanimously declared to be one of the greatest artists of the day.—*"Aftonposten,"* Copenhagen.

It is but rarely that an English audience is roused to such a pitch of enthusiasm as it was last night by Mlle. Edith de Lys as Aida.—Her singing was of unfailing brilliance, her resources seemed to be inexhaustible and her acting dramatic and realistic.—*The Morning Post*, London.

Mlle. De Lys Scores Triumph in "Thais"

BY THEODORE ROEHL

The offering at yesterday's matinee at the French Opera was a repetition of "Thais." Considerable interest was aroused because of the fact that the principal parts were to be filled by others than those who appeared in the same opera on Thursday.

Mlle. Edith de Lys appeared in the title role and, by a strange coincidence, her first appearance in New Orleans yesterday was the anniversary of her debut in grand opera.

For a proper presentation of the heroine in this work of Massenet's, many things are required, beauty of face and form, grace, vocal and histrionic ability, and dramatic perception. Mlle. de Lys proved she was possessed of all of these.

It would be rather difficult to place her voice in its proper category, that is definitely to characterize it as one thing or another. It is not that of a mezzo and certainly not a contralto; it is not the voice of a dramatic soprano, nor yet is it that of a pure cantateuse legere, and still it might be said to partake of all of these. Probably, her voice may be best described as a lyric soprano with the velvet quality of the falcon.

HAS REMARKABLE VOICE

Be that as it may, truly this singer's voice may be likened to a diadem, each tone a separate gem. It combines the brilliancy of the diamond with the fire of the ruby, the radiance of the opal, the quiet restraint of the sapphire, and the soft beauty of the pearl. Not only is she possessed of this remarkable tonal gift, but she has also the art and intelligence to use it properly.

During yesterday's performance her voice was ever under perfect control, and not even in the dramatic passages did she permit it to elude her bidding. So exquisitely rendered was the duet with Athanael in the desert scene, and so touched were the audience by the pathetic appeal, that at its conclusion not a sound was heard to mar the beautiful effect. After some seconds of absolute silence, the orchestra continued. Silence under such circumstances is a far greater evidence of appreciation than the most boisterous applause.

CAN ACT AS WELL AS SING

The scene in the boudoir of Thais where Athanael reveals his identity and warns her of the evils of her life, was one of burning dramatic intensity, and wrought up the audience to a high pitch of enthusiasm.—*The Item*, New Orleans.

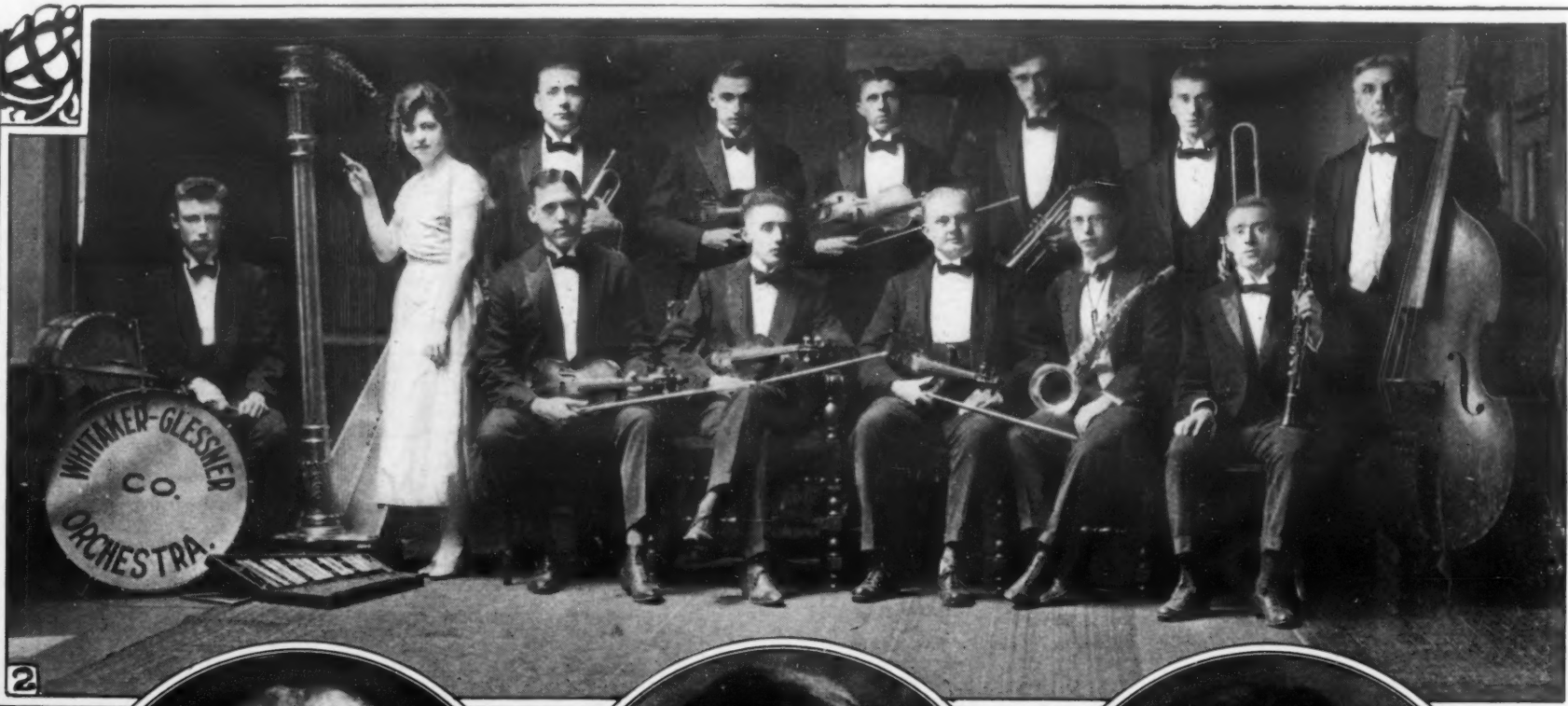


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DE LYS

MARY CUSHINGELY
Accompanist

Wheeling, West Va., Has Notable Music Week



Concerts, Recitals, Mass Meeting and Community Singing, Together with a Fine Performance of Mendelssohn's "Elijah," Main Features of the Festival Which Centers About John C. Freund, Who, as "Guest of the City," Delivers Ten Addresses to Over Six Thousand Persons and Arouses Enthusiasm

WHEELING, W. VA., May 10.—Last Saturday brought to a close what Wheeling has been waiting a long time for, and that is a solid week of music. We have had it, we are proud of the result, and the credit is due to the committee of ladies and others who worked with a will, and particularly it is due to Elmer G. Hoelzle, the organist of the First Presbyterian Church and Community Chorus conductor, who was the first to start the idea and who insisted that it was sure to be a success if they could get the editor of *MUSICAL AMERICA*, John C. Freund, to come and deliver a number of addresses.

Thus it was that an invitation was sent to Mr. Freund, signed by our leading musicians, teachers, organists, by the church choirs, the musical department of the Woman's Club, by the Superintendent of Industrial Service of the great Whitaker-Glessner factories, by the pastors of all the churches, by the music and piano dealers, by the editors and publishers of the local press, by the secretary and treasurer of the Kiwanis Club, and by the Director of Music in the public schools, as well as by prominent society people.

The committee in charge of the Music Week was composed of Mrs. Julian G. Hearne, Mr. and Mrs. Jasper Baum, Mrs. S. M. Noyes, Mrs. Charles O'Brien, Mrs. Flora Williams, Elmer Hoelzle, Mrs. Edward Stifel, Blanche Steenrod, and Mrs. Helen C. Sheridan.

The week began with special music in all the churches at the morning services, as well with sermons on music.

On Sunday afternoon at the Rex Theater a concert was given by the augmented orchestra under the direction of Fred Campbell, with Elmer Hoelzle as tenor soloist.

On Monday night at the Auditorium there was a free band concert. Mrs.

Anna Hilton Otto sang a group of songs and was much applauded. She has a fine resonant voice. Nan Smith and Oliver Edwards gave a piano duo of Liszt's Hungarian Rhapsody. Some numbers were given by the band under the direction of Mr. Summers.

Mr. Freund arrived from New York on Tuesday morning and was met by Mr. Hoelzle and others, and was immediately taken to the Windsor Hotel, where he met the representatives of the press.

Large Audience Hears "Elijah"

In the evening he was the honor guest at the performance of Mendelssohn's "Elijah," at the Court Theater. The auditorium was filled with a large, discriminating, and, indeed, enthusiastic audience. The performance was given under the capable direction of Mrs. Flora Williams. The chorus of over 150 sang in a manner that would have done credit to a professional body. Among the soloists Mrs. W. E. Bowman deserves particular mention for her "Hear Ye Israel," while John O'Connor's "If With All Your Hearts" showed that he is a singer of distinction. In the solo, "Is Not His Word Like a Fire?" Mr. Gorsuch won great applause. He is a young artist who shows talent. In his recitatives, Jasper Baum sang with fine effect and was particularly noticeable for the excellence and clearness of his diction. H. M. Dobson and Carl P. Lash also deserve credit.

One of the most applauded numbers was the "It is Enough," rendered by Dan Jones, of Martin's Ferry, in a manner to elicit an enthusiastic response, while Mrs. L. B. Connelly in the beautiful aria, "O Rest in the Lord," won deserved commendation. In a duo that followed, Mrs. Anna Hilton Otto and Carl Neer acquitted themselves with credit, as did Mrs. Edward Stifel and Mrs. Edward Handy in their duo.

A quartet composed of Mrs. Duckworth, Mrs. Fug, Mr. Williams, and Dan Jones, sang most acceptably "Cast Thy Burden Upon the Lord," while the quartet of the First Presbyterian Church rendered the number, "Ho! Come Everyone that Thirsteth," with fine effect.

Indeed, the entire performance, especially the work of the chorus, was up to a high standard and while not all on the

same level, showed that we have a number of fine singers in this city who, under such capable direction as that of Mrs. Williams, can be brought to give an unusually good rendering of standard works.

Chorus Rises in Mr. Freund's Honor

One of the most interesting events of the evening was when the President of the Woman's Club, Mrs. Julian G. Hearne, brought Mr. Freund before the audience and introduced him. It was an impressive and inspiring sight when the huge chorus arose in Mr. Freund's honor. He made a brief but effective address, in which he traced some of his experiences as an editor of musical periodicals to illustrate the growth of musical knowledge in the United States and how, in due course of time, he had found himself in the beautiful and prosperous city of Wheeling, and how, while meditating as to the manner in which he could make a gracious debut, he had been surprised, through the courtesy of the ladies, into being selected to present, on behalf of the chorus and others, to Mrs. Williams, the conductor, a fine ivory and gold bâton. In presenting it he said:

"May you use this bâton for many years, with the same charming grace and musicianly understanding with which you have so gracefully wielded it to-night."

Mrs. Williams was almost overcome by the gift, but expressed her thanks in a very gracious manner.

At midday on Wednesday Mr. Freund was escorted to the Whitaker-Glessner factory, where, under the direction of Mr. Hoelzle, there was some community chorus singing by the workers, girls and men in overalls. A number of the office force and managers, together with the ladies of some of the owners of the plant, were present.

Address at Great Industrial Plant

Introduced by Mr. Hoelzle, Mr. Freund made a strong address in which he took up present economic conditions and showed what music could do in helping to a better understanding between all those who are engaged in manufacturing or business life. He particularly emphasized the need at the present time of

the representatives of capital and labor getting together, becoming better acquainted. He showed that much of the industrial unrest was due to the fact that so many women did not know how to make a comfortable home for the man, and indeed had yet much to learn in the way of knowing what to do with the food when they got it. He said that employers must learn to give more consideration to the needs of their employees, while the employees must give fair service for value received. He showed that the higher the wages, the greater the purchasing power of the mass, and consequently the greater prosperity of all, but that it was impossible to have high wages with a low production.

After the address, which was warmly applauded and which was stated by several to have been the best that had ever been listened to with such interest at the plant, the employees band played several numbers.

Concert at the High School

At 2:30 in the afternoon a concert under the direction of Lucy Robinson, Director of Music in the Public Schools, was given at the High School. The program opened with chorus singing by the combined eighth grades. The young people sang with enthusiasm. Young Michel Le Jeal played Drdla's "Souvenir," accompanied by his father, the well-known teacher and musician, and aroused the audience to enthusiasm. He had to give an encore. This was followed by two selections by the Girls' Glee Club, "Blow, Soft Winds," and "Spring, Sweet Spring," which showed careful preparation. The fresh voices of the young people rang out in the large auditorium. Their singing was also remarkable for the musical intelligence with which they gave the numbers.

Principal H. B. Johns then presented Mr. Freund to the students, who rose to their feet and gave him a generous welcome. As some of the students said afterwards, it was one of the most interesting, informing addresses they had ever heard. It was interspersed with many interesting stories, both grave and gay. Mr. Freund gave the young people a general idea of how music had come

[Continued on page 15]

GANZ triumphs in

NEW YORK:

- has a following all his own among lovers of piano.—*Times*.
- practically *unique* among concert artists of the day.—*Mail*.
- a poetry of an intimate sort.—*Tribune*.
- a more sterling and accurate player is not in America today.—*Eve. Sun*.
- compels admiration—played *entrancingly*.—*Eve. World*.
- a master of style.—*American*.
- played imposingly (Bach-Liszt)—delightfully airy and thoroughly French (Debussy).—*Eve. Post*.
- was applauded so spontaneously and so insistently (Debussy group).—*Herald*.
- his personality is *magnetic* and forceful.—*Morning Telegraph*.

BOSTON:

- played as Saint-Saëns played when he was in his high estate; but with more warmth in the lyric passages.—*Herald*.
- played with *adorable* simplicity.—*Record*.
- an artist worthy of association with our distinguished orchestra.—*Advertiser*.
- as elegant or exotic as Saint-Saens himself.—*Transcript*.
- his tone of most beautiful quality—incomparable strength and velocity—finale was simply *brehtaking*—will linger long in the memory—dramatic eloquence—sensuous appeal.—*Post*.
- played with the spontaneous abandon of an improvisation.—*Science Monitor*.

PHILADELPHIA:

- has gained much as *poet* and *philosopher* of the Keyboard—master mind and master hand in co-operation—last movement technically and spiritually a *miracle*.—*Public Ledger*.
- a technique which is entirely complete.—*Eve. Star*.
- deepened the favorable impression created in previous appearances.—*Eve. Ledger*.
- rewarded with a demonstration of spontaneous approbation.—*Inquirer*.
- scored an emphatic success.—*Eve. Bulletin*.

CHICAGO:

- traditionists and conservatives probably would have found the Ganz reading (Appassionata) highly colored and over impassioned, but nevertheless it was a mighty big, mighty enjoyable, truly masterful presentment.—*Tribune*.
- has *muscles, brain* and *emotions* in about equal proportions and all in a high state of efficiency.—*Journal*.
- he brought the feeling of the dance from the piano and made a *fascinating* tone picture.—*Eve. Post*.
- is more than any other pianist a musicians' musician.—*Herald-Examiner*.
- a broadening, ripening, progressive spirit that from year to year makes his art richer and more expressive.—*American*.
- brought out its magnificence of musical thought, its consequence of idea and development, and its truly pianistic beauties.—*News*.

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D. F. McSweeney, Associate Manager

511 Fifth Avenue, New York

Wheeling, West Va., Has Notable Music Week



Group of Employees of the Whitaker-Glessner Co. at Martin's Ferry. A Characteristic Noon-time Gathering Which Heard and Applauded John C. Freund's Address. Mr. Freund and the Official Party Are Indicated by the Arrow in the Center of the Picture

[Continued from page 13]

to its present high position in this country, though scarcely a hundred years ago there was not much of it, indeed, there were few music stores, even. He particularly pointed out what music could do for any young man or woman in furthering their success in life. Many of his humorous sallies convulsed his audience. He closed with a strong appeal to them to realize that they would have greater opportunities largely through the world war, but that would mean also greater responsibilities. At the close of his address he received an ovation.

The musical performance closed with a charming rendition for two violins of a duo by Michel Le Jeal and Aileen Hugger, who played a number from "Joce-lyn"; next came a vocal duet, "Thro' Fairyland," by Dorothy Bell and Mineta Wagner; the playing of the Grand March from "Aida" under the direction of Miss Robinson, the singing of "America" by the students, and thus there came to a close an afternoon which will long be remembered and discussed by the young people.

Dinner by the Musicians and Teachers

Mr. Freund was unable to stay to hear the last numbers, as he had to attend the dinner given by all the prominent musicians and music teachers by representatives of the music trade, at the Fort Henry Club. Harold Brennan was toastmaster. During the dinner vocal solos were charmingly rendered by Mesdames Edward Stifel and Dora Neining-Bard, and by Howard Nesbitt. Mr. Brennan first called upon Dr. Clara Sullivan to respond to the toast "Music in Wheeling," which she did in a very effective manner. The next speaker was P. F. Haberstick, who responded to the toast "Industrial Singing" and, as manager of the Welfare Work of the Whitaker-Glessner Company, gave some most interesting details of that widely known concern, which at Portsmouth, Ohio, has an immense plant, paralleling the Ohio River for three miles, and which also has a large plant at Martin's Ferry, at South Wheeling, Warwood, and other places, where about everything that can be made out of iron or tin is produced, from the ore

up, by thousands of employees.

The particular features of these industries, to which Mr. Haberstick referred, were that each department has an orchestra composed of the employees of the factory and mills, there is a brass band of forty pieces made up from employees of all the departments. They meet one day each week, with an average attendance of over two thousand men and women.

Urges Co-operation Among Musicians

Mr. Brennan then introduced Mr. Freund, who, addressing himself particularly to the professionals present, urged upon them the necessity of co-operation. He pleaded with them to realize that they had no quarrel with one another. Their great enemy was the indifference, perhaps even opposition, of the mass of people who have not yet learned to appreciate the value of music and what it could do for them. Some cities, like Milwaukee, St. Louis, were already appreciating the value of co-operation by the formation of Civic Music Leagues. He called attention to the mistaken policy of endeavoring to introduce a symphony orchestra, like a serum, into an unprepared community, and told some very interesting stories to drive his point home. He got a great reception from those present.

Mass Meeting at the Auditorium

The whole party then escorted Mr. Freund over to the auditorium, where he was scheduled to deliver his main address, which was described in the *Wheeling Register* as "One of the most able, artistic, logical, interesting, elevating, enjoyable and inspiring addresses of the kind ever delivered in this city, was that given last night in the Market Auditorium, before an audience of over a thousand persons, by the eminent and nationwide known editor of *MUSICAL AMERICA*, John Freund of New York."

Before the lecture, Mr. Hoelzle had the vast audience sing a number of popular and patriotic songs. Mrs. Chester Johnson, with her fine soprano voice, sang "Se Sarene Rose," for which she was greatly applauded. She was followed by chorus singing by the pupils from the Lincoln colored

school, who were assisted by several of the best male negro singers in the city. They sang old folk and camp meeting songs most delightfully. This chorus singing was under the capable direction of Emma L. Shields, teacher at the Lincoln school.

Then Mr. Hoelzle introduced Mr. Freund in a few appreciative words. Mr. Freund's address was on the main lines of those he has made in other cities. In spite of the unsuitable character of the auditorium and the occasional noise of the passing street cars, he was clearly heard all over the hall, for he has a fine speaking voice, which is as clear as a crystal. His talk was interspersed with stories, which greatly appealed to his auditors.

A City of Fine Musical Talent

In the course of his address he referred to the fact that he had been a visitor to Wheeling not long after his arrival in this country nearly half a century ago. He thanked the press for their many generous references to him, and took occasion to impress upon his audience the importance of appreciating their local papers, which meant so much to any community. He said he had found a great deal of fine musical talent in Wheeling, and heard some wonderful singing. He particularly complimented Mrs. Flora Williams, director of the Oratorio Society, and Lucy Robinson for her work with the high schools, and said he was glad that the Superintendent of Education, Dr. C. E. Githens, was well disposed to music. He also referred in warm terms to Mr. Hoelzle for the fine work he was doing in Wheeling, and paid him a great tribute for his work among the factory employees, which he was conducting with Mr. Haberstick, a humanitarian with a noble soul.

Thursday morning at nine o'clock Mr. Freund was taken to the St. Joseph's Academy, where he was received by the sisters. In connection with his address, a musical program was rendered which consisted of the singing of the "Star Spangled Banner" by the young ladies, which was later followed by Misses Mary Healy and Angela Diegmiller giving the Schubert "Serenade," after which Mary Gorsuch gave a vocal solo. The accom-

paniments were played by Margaret McMahon, organist at St. Joseph's Cathedral.

Mr. Freund's address was listened to all through with the closest attention by the students. As he left, the sisters complimented him and thanked him for the splendid message which he had delivered.

From St. Joseph's Academy he went to the Mount de Chantal College, where the sisters received him and he spoke on similar lines to those at the St. Joseph's Academy. He was greeted with enthusiastic applause at the close.

Perhaps one of the most important features of his address at the Mount was the manner in which he impressed upon the young ladies the fine opportunity they would have when later they took their places in the social life of the various communities from which they had come all over the country, and so were in the position to radiate out those fine, ennobling and spiritual influences in which music must always play a leading rôle.

Kiwanis Club Keenly Interested

From the Mount de Chantal he went directly to the Kiwanis Club of business men. In spite of the fact that the club is accustomed to adjourn promptly at a quarter past one, the time was stretched out to nearly two o'clock, as the business men present were so interested in Mr. Freund's address that they appeared for once to forget all about time. In his talk he pointed out the importance music was beginning to receive in industry, not alone during the lunch hour in the factories, or afterwards for the entertainment of employees, but positively through the working time, as an aid to keep up the morale of the workers, just as music had kept up the morale of the fighters in the war. He showed what music could do, even for the busy business man, also what an important influence musical culture in a city had in developing real estate values and the prosperity of a town, how it induced people to come and settle there. At the conclusion, the whole audience rose and it was proposed that he be made an hon-

[Continued on page 17]



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Wheeling, West Va., Has Notable Music Week

[Continued from page 15]

orary member of the club, which was done by acclamation.

In the evening Mr. Freund was the guest of the Twilight Club. Among those present at the dinner were Attorney General O'Reilly, Dr. Wilson, Colonel Jones, Judge Dalton of the Federal court, Mr. Hubbard, Mr. Brennan and other prominent men of Wheeling. After the dinner Dr. Wilson read a most interesting and informing paper on the pioneer days in the Ohio valley, and particularly in that part where the city of Wheeling is now located.

The chairman, Howard Hazlett, then invited Mr. Freund to speak, as a pioneer in his line. His address, which was brief, was found most informing and interesting. One of the gentlemen declared that he knew of nothing more gratifying than to find a man at Mr. Freund's age going about the country, arousing the people to the value of the cultural influences, especially of music, without hope of reward and doing so at what must be a great strain upon his vitality, not to speak of the expense involved.

High School Students Enthusiastic

Friday morning found Mr. Freund bright and early at the Tridelphia High School, where he got a most enthusiastic reception from the students, and where, after hearing some choruses and some numbers by the Mandolin and Banjo Club, all most acceptably given under the very talented and competent direction of Miss McGranahan, the teacher of music, he made an address similar to one that he had delivered at the High School. He paid a great compliment to Principal King of the Tridelphia High School, and said that he did not wonder the young people looked so bright and seemed so happy when they had so amiable and evidently intelligent a leader as their principal. At the close of his talk the students applauded so long that it was some time before he was enabled to get away.

His last address was given at the Mar-

tin's Ferry plant of the Whitaker-Glessner company across the river. In this vast and busy hive of labor there are men and women of no less than forty-seven distinct nationalities employed. Frank Seal directed the orchestra. Mr. Hoelzle directed the community singing and Miss Walton, sang a solo, to general approval.

Before the great crowd of workers Mr. Freund spoke for half an hour. Here he took up the world cry "We want a better life!" He discussed the relations between capital and labor as they exist to-day and showed how there could be no absolute settlement of the many issues involved because conditions were continually changing, but there could be a basis on which to build, and that basis must be the ability of the average intelligent, capable man to earn sufficient

money to make a home with a good woman and so rear a family of healthy, brainy, resourceful children, for whatever possessions one might have, whether of stocks or bonds or real estate, the great wealth of a country must always consist in the strength, intelligence and resourcefulness of the rising generation.

Among the musical features of the week was a fine concert by the Paulist Choristers of New York at the Court Theater, which was attended by a large and highly pleased audience.

In all, Mr. Freund made some ten addresses while he was here, and carried his message to some six to seven thousand people, who ranged all the way from the musically and socially elect down to the workers in the great factories and foundries.

There was general surprise expressed that a man of his age could display so much vitality and could put so much energy and force into his addresses, so that never for a moment did the interest of his audiences waver. He seemed also to have the rare gift of being able to adapt himself to the character of those whom he desired to reach. His manner is wholly informal and yet there is a distinct difference in his attitude when he is addressing a large and mixed audience at a mass meeting with that when he is talking to musicians, to business men or to the high school children. There is a general agreement that his coming has done much to further musical interests in Wheeling and that the musical life of the city from this out has received an impetus which is not likely to be lost.

J. W.

Jerome Rappaport Devoted To Baseball and the Moderns

Nine-Year-Old Pianist Finds Present Day Music "Crazy, but Likable"

EARLIER this season New York listened in one week to two piano prodigies, a little girl of nine, named Maria Antonia, and a boy of eight, Jerome Rappaport. Within twenty-four hours of each other they walked out on the august platform of the Aeolian Hall and delivered programs which the public in other years has heard from older artists. An unusual degree of proficiency was exhibited by both the boy and girl. The boy was a little New York chap, who has since given two more recitals in New York and has shown that he is a remarkable *Wunderkind*.

Master Rappaport was nine years of



Photo by Mishkin

Jerome Rappaport, Nine-Year-Old Pianist

age on Thursday, May 13, on which evening he gave his third New York recital of this season. With his teacher, Henry Schroeder, he visited the offices of MUSICAL AMERICA one day last week. We talked with him and found him an unusual little fellow in every way. He is, best of all, a real boy, and the applause which he has won from audiences has not changed his childlike simplicity. He had just come from a visit to the great Rachmaninoff, who, he told us, played for him before he played. Mr. Rachmaninoff thought highly of his talent and so told Mr. Schroeder. As he came to see us we were talking with Charles Wakefield Cadman and we presented little Jerome to him. Whereupon Jerome informed Mr. Cadman that he was playing Mr. Cadman's "Sounds in the Night" at his next New York recital.

One doesn't often interview boys eight years eleven months and some days of age. It was a new task. But we found it less difficult than handling

many a grown-up artist, who is supposed to be "full of ideas." There is no one-sidedness to Jerome; he loves baseball and plays at it when he isn't practising his piano, to which he devotes three hours each day. He is terribly fond of baseball, too, he said, but just a little more fond of his music. Interested in his answer we asked him how he liked modern music.

"Crazy," he replied, "but I like it. It sounds entirely different to me than other music. I mean Ornstein. I have his 'Poems of 1917' home." Think of a tot trying Leo Ornstein's Poems! And then he assured us that it was natural for a little boy to like "crazy" things. Debussy, he says, is "not so crazy."

This year he has learned three recital programs and now he is studying the D Minor Concerto of Mozart, and told us he hoped he would have a chance to play it with orchestra next season. That, he was sure, would be interesting. Audiences didn't make him nervous. No, he likes a big crowded hall and lots of people on the stage, too, as long as they leave him an aisle free, to walk out to his piano. He goes to concerts with Mr. Schroeder and then he reads the criticisms the next day to see if he agrees with them. And he reads MUSICAL AMERICA every week, knows all about the artists before the public, under whose management they are—we asked him half a dozen and he made not a single mistake in answering—and, as we said, he plays baseball with his little companions when he isn't practising piano. A fine little fellow, Jerome Rappaport, with a big future, we thought, as we said "good-bye" to him and asked him to visit us again.

A. W. K.

Holland Concert Direction Opens Office in Amsterdam

AMSTERDAM, HOLLAND, May 1.—A new office has been opened here under the title Holland Concert Direction Dr. G. de Koos, of which Dr. de Koos is manager. Although the office has been in existence but a short time a number of distinguished artists have already placed their interests in Dr. de Koos's office's hands. This management also has charge of the engaging of soloists for the well-known concerts each summer at the Kurhaus at Scheveningen. The office is prepared to assume the management for Holland of artists from all countries.

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Los Angeles Gamut Club Fêtes Prominent Visitors



LOS ANGELES, CAL., May 6.—At the May meeting and dinner of the Gamut Club, Vice President Judah introduced a number of prominent guests, including Capt. A. L. Willard, commanding the flagship of the Pacific fleet, "New Mexico," and Povl Bjornskjold, former Lieutenant of the Danish navy and later Wagnerian singer in European opera houses, who is locating here.

The music of the occasion was furnished by Ann Thompson, pianist, John Smallman, baritone, Ruth Miller, soprano, Samuel Glass, tenor, Anna Ruzena Sprotte, contralto, and the Orpheus quartet. These musicians and the guest

speeches made up an enjoyable program.

The Philharmonic courses of concerts returned to Clune's Auditorium with the Galli-Curci concert on May 4, and that house was sold out and many seats placed on the stage to accommodate her audience. This was a better location in which to hear such an artist than in the Shrine Auditorium which burned last winter, as it is more compact and the acoustics are better.

There was immense enthusiasm and recalls galore. She rode the war-horse of sopranos, the "Caro Nome," and gave arias from "Traviata" and "Puritani," together with a number of French songs. Her co-artists were Manuel Berenguer and Homer Samuels, who took a goodly

part of the program, the former's flute work being particularly satisfactory. The Galli-Curci company appeared the following night in San Diego and tomorrow afternoon is to be heard at the Auditorium again.

The popular concert of the Los Angeles Symphony became a symphony concert last Sunday afternoon by the use of Schuman's First Symphony. The other numbers were the comedy overture by Sinigaglia, "Le Baruffe Chiozzette," the prelude to "The Afternoon of a Faun," Debussy, and the overture to "The Mastersingers" of Wagner. The next concert will be of Los Angeles compositions, partly conducted by the composers. W. E. G.

tured at a benefit concert given at Trinity Auditorium Thursday night. The whole program was of works by this interesting and beautiful young composer, who had called to her assistance Axel Simonson, cellist; Frank Colby, organist of St. Vibiana's Cathedral; Alexander Salsavsky, concertmaster of the Los Angeles Symphony; Anna Ruzena Sprotte, contralto; Leon Rice, tenor, and Margaret Messer, soprano. The program presented the composer delightfully, as the talent was of a high order. The proceeds went to the Neighborhood Settlement Fresh Air Fund. W. F. G.

RECITAL BY MR. RANOUS

Chicago Baritone in Pleasing Program at Kimball Hall

CHICAGO, ILL., May 7.—Arthur Ranous, Chicago baritone, gave a very pleasing and artistic song recital at Kimball Hall last evening before an audience of music lovers which completely filled the hall. He had Calvin F. Lampert for his accompanist, and both musicians scored favorable comment for their artistic work.

Mr. Ranous has a warm, ringing baritone voice, which is well produced and susceptible of many modulations of tone, so that the moods of his various songs are graphically projected. He has besides, sonority and resonance and his diction is of engaging merit.

He had arranged a comprehensive program which included songs by Purcell, Brahms, Chaminade, De Fontenailles, Vidal, some old Irish songs, several spirituals by Burleigh and Reddick, and a group of American songs including selections by Granville English, Halsey, Irma Taylor Wilson and Heinrich Koemenich.

He was especially successful with the last group just mentioned and "A Swedish Love Song," by Halsey, a capital number, which was well interpreted. M. R.

Miss Shepherd and Mr. Simmons Soloists with Washington, Pa., Chorus.

WASHINGTON, PA., May 8.—The Washington Choral Society, I. Kay Meyers, conductor, gave a splendid concert at the Globe Theater on the evening of May 6, with Betsy Lane Shepherd, soprano, and William Simmons, baritone, as soloists. The program included Bruch's "Fair Ellen," in which the chorus sang effectively, while the solo parts were sung admirably by Miss Shepherd and Mr. Simmons. The chorus also sang works by Gounod, Fanning, Festa, Neidlinger, Fletcher and Haydn.

Miss Shepherd offered as her solos an air from Massenet's "Hérodiade," Handel's "O Sleep Why Dost Thou Leave Me?" and a group of old fashioned ballads, all of which she sang artistically, winning immediate favor. In airs of Handel, Secchi and Verdi Mr. Simmons revealed his fine voice, and later in songs by La Forge, Kramer, Lohr and H. T. Burleigh he scored again, his interpretations being thoroughly enjoyed. The accompanists were the Misses Acheson and Kirchner.

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LOS ANGELES, May 1.—The outstanding feature of the concerts of the Los Angeles Philharmonic Orchestra, yesterday and to-day, was the appearance of Mrs. Elizabeth Wolfe Rothwell as soloist. Mrs. Rothwell had not been heard here for about twelve or fifteen years, when she appeared at the Mason Opera House with the Savage English Opera Company.

At these concerts she sang Elizabeth's aria from Tannhäuser, "Oh Hall of Song" two songs by her husband, the conductor of the orchestra, "Midsummer Night" and "Bacchanale" and Richard Hageman's "At the Well." The latter evidently was the favorite of the audience, as applause was so insistent that it was repeated. Mr. Rothwell's orchestration of his songs was remarked as being unusually interesting.

Mrs. Rothwell was in excellent voice and her dramatic style and clear, carrying tones were a delight to her auditors. The saving Mrs. Rothwell to the last concert of the season's series furnished a climax that was not only an excellent introduction to a Los Angeles audience but good stroke of business for the management, as the house practically sold out.

The program included no symphony. The opening number was Chadwick's "Euterpe" Overture, which has not been played here for perhaps fifteen years; the Weingartner instrumentation of Weber's "Invitation to the Dance" and Liszt's symphonic poem, "Les Préludes."

The orchestra and its conductor were given an extra fine reception by the large audience in honor of the completion of its first season, which has been carried out with a success that hardly was anticipated by even its ardent friends, as the attendance of two symphony orchestras in a city the size of Los Angeles was considered quite problematical.

There was no question but Mr. Rothwell and his men would "make good"; the conundrum was as to whether the Los Angeles musical public was large enough to support two orchestras. Evidently, Mr. Rothwell's orchestra has made its own public, as there has been no lack of attendants on this orchestra or the Los Angeles Symphony, under Leo Tandler.

Mana-Zucca compositions were fea-

FORT WORTH CHURCH TO EXPAND ITS MUSIC WORK

**Institution Enlarges Its Auditorium and
Retains Musicians to Train
Children**

FORT WORTH, TEX., May 8.—The First Baptist Church of this city, which has recently enlarged its auditorium to a seating capacity of 5,000, is making a great effort to build up a large musical organization. Arthur W. McKee, a well-known tenor of Chicago, and J. Dalbert Couths from Scotland arrived this week and will have charge of the music of the young people of the church. There are more than 1,000 young folks in the church membership to whom these two musicians will give all of their time for training of present members and enlistment of new members. All instruction will be given free.

The young people's department meets every Sunday morning on the second floor of the Sunday School building and for thirty minutes has a great song-service. A choir of 400 voices will be organized for the regular morning service in the church, and it will occupy the center of the platform, and the entire right and left wings of the gallery. Special choruses will also be organized and conducted in various business and department stores of the city, all of which will be free of charge.

For the past four years Mr. McKee has been director of music at Moody Institute Chicago. C. F. Croxton, who has had charge of the male chorus of 100 voices, will continue in that capacity and will devote all his time to that chorus. For the church services there will be two grand pianos on the platform supported by an orchestra under the direction of R. S. Riggs, who also conducts a Boy Scout Band of fifty pieces. C. G. U.

CHEER LIBERAL STAND TOWARD CHIROPRACTIC

**1200 Chiropractors Applaud Dr. Lee's
Reference to John C. Freund's
Broadminded Attitude**

At a meeting of the Greater New York District Chiropractic Society, held in the ball room of the Hotel McAlpin on Sunday, May 9, a simple mention, by the chairman, of the name of John C. Freund, editor of MUSICAL AMERICA, brought the more than one thousand assembled chiropractors to their feet cheering. The demonstration lasted more than five minutes.

The reason for this remarkable demonstration may be found in the fact that the veteran editor of MUSICAL AMERICA has recently been giving considerable publicity to chiropractic through his editorials.

Dr. Lyndon Lee, president of the Chiropractic Society, in a subsequent talk, said:

"Mr. Freund has, himself, personally experienced the benefits of chiropractic adjustments. In his characteristic fearless fashion, he has fired broadside after broadside at those who would condemn chiropractic without investigating it. He has raised his voice and wielded his pen against the attitude of public intolerance of anything not fully understood.

"Mr. Freund is not interested in chiropractic propaganda in the slightest, any more than he is interested in any other kind of particular propaganda. He feels, however, that everybody and everything is entitled to investigation, consideration and recognition of worthy achievement—not excluding chiropractic.

"He is an editor of the old school. He believes in the fighting motto of a generation of editors which, unfortunately, seems to be passing—the motto of 'Tell 'em the truth and to hell with interests, privileges, prejudices and precedent.'

The Chiropractic Society passed a resolution appreciative of Mr. Freund's efforts in behalf of a square deal for everybody, including chiropractors.

Jersey City Woman's Choral Society Gives Spring Concert

JERSEY CITY, N. J., May 6.—At the spring concert of the Woman's Choral Society of Jersey City, Arthur D. Woodruff, conductor for the past eighteen years, presented a mixed chorus. About twenty men joined forces with the fifty or more women and together they gave an interesting program. The numbers had incidental solos sung by Mrs. Walter Shoup, Llewellyn Crossman, of the chorus. Mrs. Ernestine Audi, another member of the chorus offered an aria as a solo. Frederick Patton was the assisting artist. Mrs. Carolyn Burger was at the piano for the chorus singing and Francis Moore for Mr. Patton. A quintet from the New York Festival Orchestra played two groups and also accompanied several

of the choir numbers. The concert, the thirty-fifth in the history of the society, was given in the large auditorium of the Dickinson High School which was well filled. To close the year and to aid a worthy cause this concert was for the benefit of the Near East Fund. The chorus has for its president Lucy Nelson, other officers being: S. L. Culver, Mrs. G. T. Vickers, A. E. Armstrong, Mrs. Frederick Higgins, Miss Brooke, Miss Houston, Miss Sutphin, Mrs. Skae, and Mrs. William Voorhees who is chairman of the concert committee. A. D. F.

HARTFORD SEASON CLOSES

**Connecticut's Capital Hears Case and
Culbertson in Final Concerts**

HARTFORD, CONN., May 8.—Two notable concerts took place here this week, the first being the appearance of Anna Case, accompanied by Charles Gilbert Spross, in the final concert of the World Famous Artist Series, under the management of George F. Kelley. Foot Guard Hall held a capacity audience, and there were many sitting on the stage. That Miss Case added to her list of admirers is evident from the enthusiasm expressed and each number was encored. Mr. Spross' accompaniments were a delight to the ear and examples of the finished art in this line.

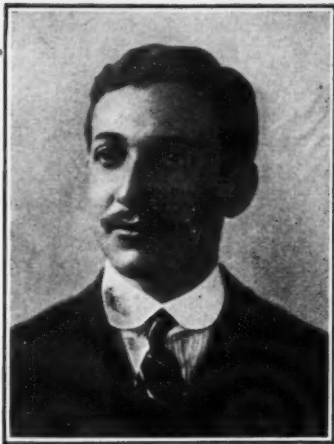
The second concert of the week was the final concert for this season of the Choral Club, Hartford's male chorus, under the direction of Ralph L. Baldwin. The assisting soloist was Sasha Culbertson, violinist, accompanied by Emmanuel Balaban. Carl McKinley, organist and choir director at the Center Church, played the piano accompaniments for the club. The work of the club was excellent and the audience was appreciative. Mr. Culbertson was new to Hartford, but his work was much applauded. Mr. Balaban also gave excellent assistance at the piano.

The Treble Clef Club held its annual meeting April 29. The officers elected were: President, E. Grace Gilmore; vice-president, Augusta Burbank Couch; recording secretary, Helen Seymour Burnham; corresponding secretary, Laura Hale; treasurer, Lucy Allen; librarian, Mabel Lester; assistant librarian, Clara Sears; additional executive committee, Mrs. Alden Wells, Helen Lester, Mrs. C. P. Waterman, Mrs. Gertrude Laidlaw Johnson. Director of music, Edward F. Lawbin. T. E. C.

National Symphony to Give Series in Newark, N. J.

The National Symphony Orchestra, under Artur Bodanzky and Willem Mengelberg, will give four concerts in Newark, N. J., during the coming season. In addition the management will supplement the orchestral concerts with recitals by prominent artists. The whole series, numbering ten, will begin in October.

Frederick Jacobi



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Olive Kline.



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Marie Morrissey.

Antonia Sawyer to Introduce New Artists Here Next Season

Birgit Engell, Danish Soprano, Gervase Elwes, English Tenor, Laurence Leonard, Baritone, and Possibly Joan Manen to be Added to the New York Manager's Present List

VISITING the offices of MUSICAL AMERICA one day last week Mrs. Antonia Sawyer, the New York Musical manager, chatted with a representative of this journal on her plans for the coming season. Knowing through her own career as a professional singer how eager the public is for the new, she will introduce here next season a number of new artists. Already she is booking the Danish soprano, Birgit Engell, who has recently scored marked success in Holland, where she was hailed as a song singer of extraordinary gifts. Miss Engell will bring with her her own accompanist, Schnitzler, said to be a performer of high rank. It was on the recommendation of Coenraad V. Bos that Mrs. Sawyer decided to present Miss Engell to the American public, Mr. Bos being an ardent admirer of this Danish soprano's art.

Gervase Elwes, the English tenor, first heard here when Elgar's "Dream of Gerontius" was given its American premiere, is another notable artist, whom Mrs. Sawyer will bring. During the war Mr. Elwes has enhanced his popularity in his own country and has done a very large amount of singing, winning bigger successes than ever before, although he has always been a favorite. Known here as an oratorio artist of the first rank Mr. Elwes in his own country is equally admired as a recitalist. And it will be in both fields that he will be heard here next season. The noted London String Quartet, which is coming to America to play at the Berkshire Festival in September, is to make a six week's tour thereafter under Mrs. Sawyer's management. Its New York debut is scheduled for October 8, at Aeolian Hall.

Another English artist is Laurence Leonard, baritone, who is in this country and has filled several engagements booked for him by Mrs. Sawyer, although his first tour really begins with her in the Fall. He is already engaged to sing at the Maine Festivals under William R. Chapman in September. He will of course give a number of recitals in the Fall. The great Spanish violinist, Joan Manen, whom Mrs. Sawyer hoped to bring a few years ago, will come probably next season. Manen is now in Spain



Antonia Sawyer, the New York Musical Manager

and advices received by Mrs. Sawyer indicate he will come. Mrs. Sawyer is also negotiating with several other important artists, about whom she will speak later.

Mrs. Sawyer's list for next season also includes the composer-pianist, Percy Grainger, Marie Tiffany, soprano, Metropolitan Opera Company, Mary Kent, contralto, Scotti Opera Company, Norman Arnold, tenor, and Harold Land, baritone, all five of whom have also been under her management this year.

TOWN UNITES FOR MUSIC

Iowans Stage Opera as Initial Effort of New League

WATERLOO, IA., May 8.—A new organization, to be known as the Waterloo Community Music League was launched at a meeting last evening at Hotel Russell-Lamson by twenty persons representing as many separate musical organizations. A representative from each of the musical units of the city will be on the board of directors of the new league. It is planned to take in all city and county organizations having to do with music. The list includes not only those directly interested in teaching and directing of music but firms dealing in musical instru-

ments, women's clubs, instructors in public schools, parent-teachers' associations and all interested in the best music.

The chief event now before the Waterloo Community Music League is the prospective production of a community opera to be staged here under the direction of William Dodd Chenery some time during the summer. According to plans there will be 1500 children participating together with 500 adult singers with choruses from outside towns participating. There will be thirty soloists for the leading parts and fifty dancers. B. C.

TO STUDY NEGRO MUSIC

Roland Hayes Leaves for Explorations in Africa

BOSTON, May 8.—Roland Hayes, the widely known and admired Negro tenor, sailed for Europe April 24, on the *Mauritania*. He expects to spend several years abroad, and his trip has an unusual and significant purpose. After giving concerts in London and Paris, and visiting other cities, Hayes will travel down into Africa, where he intends to investigate very thoroughly Negro music at its source. The music of the American Negro, Hayes maintains, is no longer purely Negro music, because in living with the white man the Negro has necessarily assimilated much of the former's idiom. Hayes wishes to find out what Negro music was in Africa before being influenced by the music of any other race. He hopes that the results of this research will be of permanent value to the musical world in general, and to his own people in particular.

For the next few years Hayes will divide his time between Africa, where he will search for native music among the various tribes; and Europe, where he will study the recorded African music in the British Museum and elsewhere, and where he will also sing in concerts. In addition to singing the music of his own people as no white man can do it, Hayes will undoubtedly astonish the Europeans by showing them the artistic finish with which he can interpret their art music. So far the Europeans have known only the comic Negro and his jazz; in Hayes they will discover the serious musician with their own standards of artistic righteousness. C. R.

1400 Seattle Hearers Applaud Gray-Lhevinnes at Recital

SEATTLE, WASH., May 1.—On April 26 an audience of 1400 greeted Estelle Gray-Lhevinne, violinist, and Mischa Lhevinne, pianist, at a matinée concert, in which they played a number of works important in piano and violin literature. Mme. Gray-Lhevinne gave the program a human touch by her admirably delivered prefatory talk on the various compositions heard. At the close of the recital applause continued for some ten minutes and when the artists had reached their automobile outside the hall the crowd was still clamoring inside for more.

ALTON CLUB GIVES BIRTHDAY CONCERT

Minneapolis Symphony and Choral Society Present Three Programs

ALTON, ILL., May 1.—Celebrating the twenty-eighth anniversary of the Dominant Ninth Choral Society and their own fourteenth annual spring tour, the Minneapolis Symphony visited this city last Thursday and Friday at the Temple Theater, in a series of three concerts, two entirely orchestral and the third and final with the Choral Society under the baton of Mrs. C. B. Rohland.

On Thursday night Emil Oberhoffer and his traveling band gave one of the most inspiring concerts heard in these parts in many a day. Although the traveling orchestra was somewhat cut down, nevertheless their work was most delightful. The Tchaikovsky Symphony, No. 4, was the *pièce de résistance*, and it was gloriously done. Wagner's Overture to "Tannhäuser," the Mendelssohn music from "Midsummer Night's Dream" and the Rimsky-Korsakoff "Spanish Caprice" were also on the program. Beethoven's Symphony No. 8 was the feature of the Friday matinee.

The soloists who were with the orchestra were Emma Noe, soprano; Harriet McConnell, contralto; George Rasely, tenor; Burton Thatcher, baritone, and Finlay Campbell, bass. These were heard to great advantage in Liszt's "St. Elizabeth," and excerpts from Dvorak's "Stabat Mater," which were given with the full chorus on Friday evening. Mrs. Rohland is one of the pioneers in choral work in this section of the country, and her management of both orchestra and chorus was a great treat.

A large contingent from St. Louis attended the festival and many students from nearby central Illinois colleges also came. Mr. Oberhoffer conducted all the orchestral works minus score.

H. W. C.

Mme. A. E. Schoen-René to Teach in Berne During Summer

Mme. A. E. Schoen-René, the vocal instructor, who has been in New York during the present season, sailed on Saturday, May 8, on the Manchuria for Europe. She will go to Berne in Switzerland, where she will teach during the summer months, from June to September, returning to America in October. While in Berne there will come to her for study many of her professional pupils, who are active in the opera houses of Holland, Italy, Germany and Austria. George Meader, the American tenor, one of Mme. Schoen-René's artists, is already abroad and is booked for a series of concerts in Switzerland. He has already given one there with conspicuous success.

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NEW YORK

HEAR WILLIAMS AGAIN IN PORTLAND (ORE.) CONCERT

Baritone Gives Recital After Long Illness—Societies Offer Music of Week

PORTLAND, ORE., May 8.—Parrish Williams appeared in concert at the Heilig Theater on May 5, under the auspices of the MacDowell Club. Since cancelling all engagements on account of a severe attack of influenza and returning to his home here, this was his first public appearance. Mr. Williams has a fine lyric baritone voice, which he uses with skill and good taste, and the audience showed its appreciation by hearty applause.

The Monday Musical Club held its annual luncheon in the Crystal Room of

the Benson Hotel on May 3, when covers were laid for 200. Mrs. Anton Giebisch presided. Music was furnished by Marie Chapman, violinist, and W. E. Crosby, tenor. The election of new officers resulted as follows: President, Mrs. A. W. Claxon; first vice-president, Mrs. J. Thomas Leonard; second vice-president, Mrs. F. W. Youney; recording secretary, Mrs. Edith Stiles Miller; corresponding secretary, Mrs. William Braeger; financial secretary, Mrs. R. L. Trestail; federation secretary, Elizabeth Johnson; treasurer, Mrs. George W. Burt; auditor, Mrs. Lewis J. Ruhl; librarian, Mrs. B. B. Banning; directors, Mrs. Anton Giebisch, Mrs. W. I. Swank, Mrs. Philip Blumauer, Mrs. J. E. Bonbright, and Mrs. Percy W. Lewis.

Francisco Longo, the Neapolitan pianist, who recently appeared in Portland as assisting soloist and accompanist for

Stracciari, has been engaged as soloist with Mischa Guterson's Rivoli Theater orchestra in this city.

The MacDowell Club presented a May-day musical program in the ballroom of the Multnomah Hotel, when Mrs. Kathryn Chrysler Street, contralto, was the soloist. Her charming program delighted the children as well as the mothers. Mrs. Arthur Strickland was Mrs. Street's accompanist. Bernice Mathison, violinist, played several numbers, accompanied by Jean Harper. Frances Gill read several poems of child life, among them her own compositions.

On Sunday night at the Central Presbyterian Church, the choir, under the direction of J. William Belcher, repeated the cantata "Seven Last Words of Christ."

A benefit card party was arranged by Mrs. Percy Lewis last Tuesday, at which Walter Jenkins, song leader of the Community Service, told of work in the service, and sang several numbers. Miss Brown accompanied.

A series of Wednesday afternoon symphony concerts arranged especially for women, at the People's Theater, under the direction of Philip Pelz, began on Wednesday when an excellent program was much enjoyed.

The strong ensemble orchestra of the Monday Musical Club, conducted by Mrs. E. L. Knight, has appeared with great success during the season on a number of important occasions. On April 23, a program was given by the orchestra at Montavilla School, when Mrs. Algernon W. Claxon was the soloist. On May 1, the orchestra was featured at "American Day" celebration in the public auditorium.

Elizabeth Barnes, who came to Portland in March to take charge of the dramatic work at the Ellison-White conservatory of music, presented Mildred Boone in recital on April 28 at the conservatory. She was assisted by Glen Shelly at the piano. N. J. C.

Elsa Foerster Scores as "Venus" in "Tannhäuser" at Capitol

Elsa Foerster, the young soprano, who last week sang *Venus* in the performances of "Tannhäuser" at the Capitol Theater, New York, was booked by her managers, Fleck Brothers. Miss Foerster made a noteworthy success in her performances throughout the week, her singing arousing much favorable comment among Wagnerites, who packed the Capitol all week to hear the famous opera. Many of them recognized Miss Foerster as the young girl who some eight years ago sang the *Child* so charmingly in the performances of Humperdinck's "Königskinder" at the Metropolitan Opera House.

York Chorus in Spring Program

YORK, PA., May 12.—Proving its fitness to stand back of its challenge to meet in competitive concert other organizations in the state, the chorus of the Y. M. C. A. of this city last Thursday evening, delighted an audience of more than 1000 persons in its tenth annual spring concert. Urban H. Hershey conducted. The soloists were C. C. Bailey, tenor; William J. Fisher, basso; and Alva Shive, contralto. H. D. C.

OTTAWA ORATORIO FORCES SING "MESSIAH" ADMIRABLY

Society Cordially Received by Audience—Concerts by Local Soprano and Orchestral Players

OTTAWA, CAN., May 6.—The Ottawa Oratorio Society in continuing the movement started last year for the revival of oratorio is doing work of a constructive nature. That this work is receiving fine support, as was shown by the reception accorded its offering of Handel's "Messiah," on May 4. Dr. Sanders, founder of the society, conducted while the accompaniments were played by an orchestra under the baton of Donald Heins. This is a somewhat new departure, here, and the result obtained warrants continuation of the practice. The work of the chorus was good throughout. The soloists, Mmes. Pouget Corbeil, G. Livingstone, Horace Butler, Ernest Sanders, I. W. Shepherd; Messrs. Morrison, Sharpe, Underwood, Merryweather, Thomson and Butler, acquitted themselves well.

Alice Valiquet, soprano, of this city, gave a pleasing song recital, assisted by Emile Gour, tenor, of Montreal. Her voice was heard to good advantage and her enunciation was excellent. She was received with enthusiasm by the large audience which overflowed the ball room of the Chateau Laurier. Mr. Gour was well liked and roundly applauded. Yvonne Bolduc accompanied both artists.

The professional musicians of the city assembled and gave an orchestral concert under the alternate leaderships of Donald Heins, of the Ottawa Symphony, and Rudolph Pelizek, first violin and conductor of the Regent Theater Orchestra, on April 30. The performance lacked somewhat in smoothness, owing to the lack of joint practice, but it showed fine possibilities and holds promise for the future. The program was rounded by a fine performance of the Ottawa Festival Chorus under the able direction of Cyril J. L. Rickwood, and by a number of solo offerings by local artists. They were: Therese Sauve, violinist; Rhea Chartrand, mezzo-soprano; Helen Langdon, cellist; Charles Goodall, baritone, and Georges Ardoine, bass.

A. T.

Langenhan to be Heard again in Glenville, W. Va.

The soprano, Christine Langenhan, who appeared on October 25, 1919, in a successful recital at the Auditorium in Glenville, W. Va., has been re-engaged by the same organization for two recitals on June 8 and 9. She will feature on both programs several compositions by American composers.

Mother's Illness Halts Gardini's Trip

Nelli Gardini, of the Chicago Opera Association, was called back to the United States by the receipt of the news that her mother was dangerously ill, and went direct to Chicago on her arrival, May 7, on the Leopoldine of the French Line. Miss Gardini was in Paris on her way to Milan when the cable telling of her mother's illness reached her.

*My dear Mr. Witherspoon
Before leaving for
a vacation in Europe I
wish to express my appreciation
of your guidance through
my four years of study.
That I have accomplished
is due entirely to your
ability as a teacher.
I am looking forward
with the happiest anticipation
to resuming my work
with you in the
early Fall.*

*Very cordially yours
Doris Atwell.
May 12, 1920.*



TITO SCHIPA

WORLD'S SENSATIONAL TENOR

Scores in Madrid, Spain

"Schipa's admirers greeted him with open palms, many bravos and enthusiastic applause. He had a deserved reception for he comes from America with a fuller voice. His voice is full and his dramatic art has developed. When the audience thinks his breath is almost exhausted he surprises them with new notes. No other artist can equal him in this respect. The enthusiastic public applauded so much that Schipa had to return to the stage three times. Schipa is always Schipa and those who have never heard him have never felt the profound emotion of the beautiful."—El Diario Español, April 5th. (Translation.)

"When Tito Schipa as 'Mario Cavaradossi' finished the phrase 'I Never Loved Life So Much,' there burst forth a deafening impetuous storm of bravos and applause. . . . Later Anselini and Schipa performed marvels of lyric expression in the final duo. Schipa was forced to sing the famous romance three times. The applause accompanied the 'divo' throughout the

entire presentation."—A B C IDE APRIL. (Translation.)

"Last night was an epoch in the annals of our lyric theater. It was the most brilliant performance given during the five months' winter and spring season. The theater was crowded to capacity. The people were so anxious to hear Schipa in such a wondrous work as 'Tosca' that the entire house was sold out a week in advance. Schipa sings with great artistry and is sure of the intonation. It appears as though Puccini has found the right interpreter for his creation. All the tenor parts in 'Tosca' require a great deal of expression and Schipa gives the correct expression to all of the music. It was like magic to the public. He is a master actor. Never before did any artist interpret this part as Schipa did last night. He was dramatic and active, receiving in return clamorous applause, and he was obliged to return to the stage several times."—Esperato y Armado, April 5th. (Translation.)

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Powell Adds Role of Actor to His Many Accomplishments

Pianist Again Shows Versatility by Taking Leading Part in Richmond Performance

RICHMOND, VA., May 15.—John Powell sprang the surprise of his notable career when he appeared here in Margret Crosby Munn's "Passionate Pilgrims" under the auspices of the Little Theater League. We have known him as a wrestler, a lover of baseball, a basket ball enthusiast, but until he pulled from his artistic sleeve the rôle of actor, no one dreamed of his ability along that line. Mr. Powell played the part of William Shakespeare with a finish that was a revelation to the big audience that turned out to see this new departure of his. The plot of Mrs. Munn's play may be briefly stated. The first act is in a forest and presents Shakespeare as a lad. He is a poacher, moreover, and is caught early in this scene in the act of lassoing a doe, but is saved from the penalty by the intervention of Ann Hathaway, whom Will thereupon promises to marry, partly out of gratitude and partly from greed (though no one is intended to think that). The second act occurs in Shakespeare's home some years later. Ann has become a shrew, Shakespeare continues to be an idler, though writing plays in secret. There are many quarrels, and the couple are very poor. Two old friends of Shakespeare's, actors and playwrights, visit him, are shown the manuscript of "Midsummer Night's Dream" and advise him to go to London, which after another quarrel with Ann, he does, fleeing secretly. Act three, opens in London ten years later. Shakespeare is now a famous man, the friend of Southampton, and in love with Elizabeth Vernon, the Dark Lady of the Sonnets. She confesses to return his love, but immediately finds that she cares more deeply for Southampton, so Shakespeare is discarded, after a brief moment of joy and happiness. He hears that Ann, his deserted wife, has just died back in Stratford and is much concerned about it



© Boise Studios, Richmond, Va.

John Powell, the American Pianist, in the rôle of "William Shakespeare" in the "Passionate Pilgrims" at Richmond, Va.

rather unaccountably considering that he has not bothered much about her for so many years. In the next act he finds out that Ann is not dead after all, and, in a great self-sacrificing mood (Elizabeth Vernon having cast down his hopes), decides to return to his old home and wife.

Aside from an unusual histrionic ability, Mr. Powell performed a feat of memorizing in the play, his lines being some one hundred and fifty typewritten pages.

He was perfectly at ease in his rôle and inspired the rest of the cast to efforts far beyond the usual. Ann Hathaway was excellently portrayed by Mrs. William R. Trigg, and Louise Burley was a charming Elizabeth Vernon.

The play was presented with an elaborate cast chosen from the members of the league and included many local musicians of prominence. One of the features of the play was the elaborate costumes imported especially for this event. The success of the undertaking was largely due to the untiring efforts of Miss Burley and Mr. Powell. G. W. J., Jr.

MILO LUKA IN DEBUT

Czecho-Slovak Baritone Heard in Program of Native Airs

One of the small audiences that listen languidly in these springy days to the last of the season's programs, assembled in Carnegie Hall on Sunday afternoon, May 9, to hear Milo Luka, Czecho-Slovak baritone, in a long and varied program. Included therein were two operatic arias, in Czech, from Smetana's "The Secret," and "The Devil's Wall," respectively. Dvorak's "Songs My Mother Taught Me," in Czech, was repeated. A group, translated and sung in English, displayed the singer's command of excellent English diction. The fourth group was of Czech songs, including numbers by Bendl, Fibich, Foerster, Kovarovic and "Mighty God, Uphold This Nation," by Prout; while the final numbers were five folk-songs, two in Czech, three Slovak.

Mr. Luka's voice is rather small, of a good quality; lyrical rather than operatic in timbre, despite his operatic experiences. He is stated, by the way, to have sung the baritone rôle thirty-one times in Weiss's "Polish Jew," one of next season's Metropolitan novelties. Karel Leitner played Mr. Luka's accompaniments. C. P.

Ex-Senator Clark Is Host for Fraternal Association of Musicians

The monthly meeting of the Fraternal Association of Musicians was held at the Fifth Avenue residence of Ex-Senator William A. Clark on the evening of April 27. More than 200 members and guests were received by Ex-Senator Clark and a short organ recital was given by Arthur Scott Brook. The evening closed with addresses by President Louis J. Sajous and George E. Shea.

STEPHENS PLANS SUMMER CLASS IN SAN FRANCISCO

At Invitation of Western Musicians, New York Vocal Teacher Will Be There for Two Months

At the invitation of some of the leading vocal teachers and singers of California, Percy Rector Stephens, the prominent New York vocal instructor, is to teach in San Francisco this summer. Mr. Stephens has set his term from June 28 to Aug. 14 and already a large enrollment has been made with Edith Benjamin in the Kohler and Chase Building in San Francisco, showing that interest has been aroused by the news of Mr. Stephens' coming.

During the summers of 1918 and 1919 Mr. Stephens gave a course of vocal study in Denver, where he won a conspicuous success, many of the city's leading singers and teachers working in his studio in the Colorado city. While there he prepared a choral concert along the lines of his Schumann Club concerts in New York and he is planning to do the same in San Francisco this year. Among the prominent California vocalists and teachers, who have urged him to come there are Lawrence Strauss, Julian Waybur, William Edwin Chamberlain, Charles Mallory Dutton, Lucia Dunham, Elizabeth MacKall and the impresario, Selby Oppenheimer.

At the end of his teaching term in New York Mr. Stephens will take a few weeks' rest to get into trim for his California term and will then board a transcontinental train and begin work in San Francisco on June 28.

Royal Dadmun Scores in North Adams, Mass.

NORTH ADAMS, MASS., May 10.—On the evening of April 27 at the Drury High School Auditorium, Royal Dadmun, the New York baritone, charmed a large audience in recital, under the auspices of the Knights of Columbus. Mr. Dadmun scored in the aria, "Eri Tu," from Verdi's "Masked Ball," songs by Grieg, Duparc, McGill, O'Hara, Moussorgsky, Kramer, Quilter, Debussy, Fourdrain, Widor and two Negro spirituals by H. T. Burleigh, which he sang with finished art. Charles Hart played his accompaniments ably.



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OLE BULL'S EFFORT TO COLONIZE IS PRESERVED IN MUSICAL FORM

"Visions of Oleona," by Dr. Butler, Embalms in Music the Master-Violinist's Dream of Founding a "Little Norway" in Pennsylvania Hills

COMING down to us from the hills of Potter County, Pa., is an echo of that curious fancy of Ole Bull, fifty years ago, to make a little colony of his own people in its mountain seclusion. "Oleona," the poet-violinist called the 11,000 acres of mountain land that he bought there for his countrymen to settle on; and to his "Castle," as his home was named, he came time and again after his fatiguing tours, to win renewed health and inspiration. The colony plan failed in course of time and its members scattered broadcast; Ole Bull lost his money and some confidence to boot in his own kind; and though he loved America always and came back to the United States often, he finally gave up his attempt to transplant a "little Norway" to the Pennsylvania hills.

But a musician of the present day, whose pleasure it has been to study Ole Bull's history as a man as well as to sit at his feet as a musician, has embalmed in a unique piece of music a fanciful story that used to be told of Ole Bull's rest-hours in his "Castle." It was said that sometimes as the great violinist played, he drew to himself the fairies and "white elves" of his own Norwegian mountains, to dance in fantastic revel under the "Castle" windows. The composition in which these ideas crystallize, is called "Visions of Oleona." Its author is Dr. Will George Butler, dis-

tinguished as violinist, composer and writer; Director of the Mansfield, Potter County, Pa., State Normal School Conservatory of Music; and author of the widely-known hymn, "Old Pennsylvania of Mine." His "Visions of Oleona" has been used for the past two seasons by John Philip Sousa at his Willow Grove band concerts. Frequently, Dr. Butler himself has played the work as a violin solo; and even oftener it has been played on the beautiful Austin organ at the Mansfield School by Elsie Farnham, the head of the organ department there. Its rendition has become a regular feature of commencement week.

When the composition was first written, Sara C. Bull, widow of the great violinist and author of his memoirs, who was then living at Cambridge, Mass., sent Dr. Butler a letter of thanks and appreciation and a violin-string of her husband's, prized highly by the recipient.

A pretty little sketch, "Olea," has also been put into book form by Samuel Haven Glassmire, telling not only of Oleona, but of New Bergen, Walhalla, and New Norway, the other little settlements; for Ole Bull bought in all 125,000 acres along the Susquehanna, in his unsuccessful attempt to share the benefits of America with his countrymen. How German emigrants came, and why they ultimately displaced their Norwegian predecessors; how an intermarriage of Norse with German went far to reconciling differences; and how Ole Bull died among his own Norway scenes,

are interestingly set forth. Both the book and the song preserve for us a special interest in that they recall memory to us of the artist Ole Bull who was also, like Paderewski, a patriot; and who, in his own very different fashion, tried also to benefit his own people rather than to rest in a selfish content after his artistic labors.

Louise Hubbard Fills Numerous Spring Concert Engagements

Louise Hubbard, the New York soprano, has been filling many important engagements recently with much success. Her appearances in March included Rockville Centre, N. Y., where she was heard in Rossini's "Stabat Mater" and a miscellaneous program. Cathedral of St. John the Divine, in a special performance of Henschel's "Stabat Mater;" a return engagement in Newburgh, N. Y. and Colgate University, Hamilton, N. Y., in April, two concerts in the Academy of Music, Brooklyn, soloist at the 1000th New York *Globe* concert at the Metropolitan Opera House and a recital at Rutherford, N. J.

Fort Worth Harmony Club Closes Season

FORT WORTH, TEX., May 7.—The closing event of the Harmony Club was given during the week with a composer's program, all compositions being by members of the club.

The following numbers were heard: "The Breeze," and "Canterbury Bells," W. J. Marsh; sung by Mrs. Louis Morris. "When You Come Back to Me," Dot Echols McCutchan, sung by Mrs. Mabel Helmcamp Neely. Hungarian Dance, for violin, Dot Echols McCutchan; played by Carl Venth. "In My Dream Garden," words by Mrs. D. O. Modlin, Mrs. W. D. Wilhoite; sung by Mrs. W. D. Smith. "Sweet and Low" and "In My Dream Boat," Mrs. W. D. Wilhoite; sung by Mrs. W. D. Smith. "Wood Song," Mrs. H. L. Rudmose; sung by Mrs. R. I. Mer-

rill. Chinese Song Cycle, Carl Venth; sung by Mrs. Ellen Jane Lindsay. Mabel Babington at piano. C. G. N.

Wichita Welcomes Her Prize Violinist

WICHITA, KAN., May 7.—Music lovers turned out in force last night to do honor to Ralph Brokaw and his talented pupil, Terry Ferrell, who won first place in the violin contest held by the National Federation of Women's Clubs at Peterboro, N. H., last June. Young Ferrell has been heard in the East and South since then, and has had the most flattering reception wherever he has appeared. Last night's recital was made the occasion of an ovation to both teacher and pupil. Mr. Ferrell's playing is as yet more technical than emotional, more finished than ingratiating, but his intonation is almost invariably flawless, and he plays the most difficult passages with ease, but as yet his playing lacks emotional coloring. He was assisted by Mrs. Lester A. Heckard, lyric soprano, who sang two groups of songs most charmingly, and Mrs. Florence Young Brokaw, whose accompaniments deserve the highest praise. T. L. K.

Simmons Wins Re-Engagements

William Simmons, the New York baritone, was so well received in his appearance in Albany, N. Y., with the Monday Musical Club, on April 29, that as a result he was engaged as soloist for May 12 with the Troy, N. Y., Vocal Society. Mr. Simmons's recent appearances in "Hiawatha," with the Howard University Choral Society in Baltimore and Washington, have won him re-engagements to sing the "Messiah" in those cities during Christmas week next December.

WHITE PLAINS, N. Y.—Mrs. Mary Gregory Murray, of New York, delivered a lecture here last week at the Contemporary Club rooms, on Chopin.

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FULTON COUNTY PHILHARMONIC SOCIETY ENDS SEASON WITH SPRING FESTIVAL

Olive Kline and Lambert Murphy the Assisting Soloists at the Last Concert—Orchestra Under Richard Teute Reveals Fine Possibilities

GLOVERSVILLE, N. Y., May 4.—Assisted by Olive Kline and Lambert Murphy, as visiting artists, the Philharmonic Society of Fulton County, conducted by Richard Teute, gave its spring festival concert recently at the Glove Theater, which was crowded for the occasion.

For her contributions to the program Miss Kline began with the "Un Bel Di" aria from "Madame Butterfly," and by her splendid interpretation of it, strengthened her reputation as one of the favorite sopranos of the day. Following this came a group of four songs, the favorite among which were a Gounod Serenade and "Doan Ye Cry, Ma Honey." Her biggest triumph came in the "Ah, Fors' è Lui" aria from "Traviata," in which she exhibited her fluency in coloratura work.

Mr. Murphy with his usual fine presence and clear, smooth voice, gave, first, the Prize Song from "Meistersinger," continuing with a group of four songs from Lehmann's "Persian Garden," then "I Hear You Calling Me," "The Sunshine of Your Smile," making a brilliant ending with the "Christ in Flanders" of Ward-Stephens. Tremendous applause made him give two encores, following which he shared his applause with his excellent accompanist, Charles Baker. Together Mr. Murphy and Miss Kline



Principals at the Spring Festival Concert of the Philharmonic Society of Gloversville. Reading from Left to Right—Lambert Murphy, Olive Kline, Katherine O'Reilly, C. J. Stoner, Manager of the Philharmonic Society, and the Hon. Frank Talbot, President of the Philharmonic Society

gave excellent ensemble interpretation of "Oh, Kindly Heavens," the duet from "Madame Butterfly."

Reinforced with out-of-town players and with ample time for preparation, the Philharmonic Orchestra proved its splendid mettle by its offerings. Beginning with the "Sakuntala" Overture of Goldmark, the orchestra here did its best work of the day, giving the climaxes with grandeur. A suite from the opera,

"L'Oracolo" and selections from "Samson and Dalila" came next, the last offerings being two numbers for strings, the "Flirtation Valse" of Steck and Children's Serenade by Bonnaud.

The concert was the final one of the Philharmonic Society's season, given under the management of Clarence J. Stoner. The season has proved that the orchestra and its conductor are upholding a high standard in their work, and

that, with a continuation of their efforts, the society will become an important factor in the musical life of the county.

Tollefsen Trio and Estelle Brimer Appear with University Club

The University Club of Brooklyn, Edward J. A. Zeiner, conductor, gave a delightful concert recently at the Academy of Music, with the Tollefsen Trio and Estelle M. Brimer, soprano, assisting. The important number on the choral program was the cantata, "Ballad of the Golden Sun," by William Lester, with Mrs. Brimer singing the incidental solo, Otto L. Hellman at the piano, and Randolph P. Hanson, organist. The club sang with fine expression "The King and the Bard," by Frederick Heger; the Serenade, by Max Spicker; Negro spirituals, arranged by Burleigh and Zeiner, and finally enjoyable college songs. The Tollefsen Trio offered a pleasing contrast with their chamber music, playing with their accustomed artistry, "Bolero," by Fernandez Arbos; the waltz from Schuett's "Fair Land" Suite, the Saint-Saëns "Serenade" and Tchaikovsky's Trio in A Minor. A. T. S.

Chicago Quartet Closes Rockford (Ill.) Clubs' Season

CHICAGO, ILL., May 4.—The Mendelssohn Club closed its year with a concert by the Chicago Philharmonic String Quartet the afternoon of Apr. 29. The quartet comprises George Dasch, first violin; Fritz Itte, second violin; Otto Roehrborn, viola, and Carl Breuckner, 'cellist. They were assisted by Marion Johnson of Rockford, pianist. The program included the Quartet in C, No. 17, Mozart; Theme and Variations from Op. 18, No. 5, Beethoven; Canzonetta, Mendelssohn, and Quintet, Op. 44, Schumann, in which Miss Johnson was at the piano. Mr. Breuckner was heard in 'cello numbers by Breuckner and Popper, with Mr. Roehrborn at the piano.

Pupils of the Bodfords School of Music and Oratory, Rockford, gave the first of a series of spring recitals Apr. 30. Gerda Seedoff presented her voice pupils in recital May 3 at Mendelssohn Hall.

H. F.

Grace Wood Jess, Folk-Song Recitalist, Appears on Pacific Coast

LOS ANGELES, CAL., May 5.—One of the recitalists, making Western art respected all over the country is Grace Wood Jess, who specializes in a combination of song, word and action that brings her folk-songs close to the heart and understanding. The latest addition to her repertoire consists of Russian folk-song. Mrs. Jess has numbered among her recent engagements, performances at Ventura, on the artists' course of entertainments; at the well-known Marlborough School for Girls in Los Angeles; at the Catholic Women's Clubs; at the Alexandria musicales; her fourth appearance at the Santa Monica Women's Club; at Sacramento, and at private musicales at the Midwick Club and also the Los Angeles Country Club. This fall she will fill engagements in the Middle West and on the Pacific slope.

W. F. G.

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Fortnightly Musical Club, April 6

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Alice Bradley in CLEVELAND TOWN TOPICS

"A true delight from the beginning to the end of her program. Her voice has a fine carrying quality and has much mellowness and warmth in its middle register. There is decided grace in her handling of a musical phrase, that betokens intelligent planning of effects, and ease in their execution."

VASSAR MISCELLANY NEWS, May 5:

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GODOWSKY'S ART ASTOUNDS WICHITA

Kansas Musicians Pay Homage to the Pianist—Gatty Sellars in Recital

WICHITA, KAN., May 11.—It seems a pity that a city which six years ago could assemble an audience of 5000 to do homage to Paderewski on his first visit here, did not turn out more than 300 when Leopold Godowsky made his initial appearance in Wichita. Only the short time allotted to promoting the concert, lack of convincing advertising, and flagrant inefficiency in the local management of the affair can account for the astounding fact that scarce 300 persons were huddled together in an auditorium seating over 5000 when Godowsky gave his magnificently impressive program last night.

In the audience were all the leading piano teachers and pianists of the city, and what they lacked in numbers was surely made up in close and appreciative attention, greater than which no artist encounters anywhere. Godowsky threw his best energies into his interpretations. No man, living or dead, has ever excelled this little pianistic giant in clean, clear-cut, seemingly never failing technic. His transcendental playing was so absolutely perfect, or so nearly so from a technical standpoint, that it seemed at times almost uncanny, and one secretly longed for a blur or wrong note to relieve the strain. It is difficult to single out any particular composition on the program or any particular point in which the master excelled, but on the whole his playing seemed more polished than emotional. It reminded the writer of the classic purity always in evidence when Hans von Bülow's magic fingers touched the keys. In conversation with Leopold Godowsky at his hotel MUSICAL AMERICA's representative was informed that the present tour of the artist was made in part in a Curtiss aeroplane, in which he travelled from Victoria, B. C., to Vancouver, a distance of sixty-five miles in forty-five minutes. "It was a wonderful trip," the pianist said, "when I went sailing through the air high above the sea, dotted with islands, and with the great mountains 'way off on the horizon.'" Speaking of the relative intellectuality and industry of Eastern and Western students of music he said: "Of course I find the same good, bad, and indifferent people wherever I go; but on the whole, I think the Western student, who is far removed from the rush and bustling of the large Eastern cities, finds more time for self-contemplation and serious thought. The Western student reads more because of his greater isolation." Godowsky played the following program: Sonata Op. 57, Beethoven; Ave Maria and "Hark, Hark the Lark," Schubert-Liszt; Two Songs without Words, Mendelssohn; Variations on a Theme by Paganini-Brahms; Seven numbers from Triakontameron, Godowsky; The Bat, (symphonic metamorphoses) Strauss-Godowsky; Ballade in G Minor, Nocturne in G Major, and two Etudes, Chopin; Two Polish Songs, Chopin-Liszt; March Wind, Macdowell; Toccata Op. 111, Saint-Saëns.

Gatty Sellars, the noted British concert organist, gave a recital on the organ of the First Methodist Church on Sunday afternoon, which was very largely attended and musically most enjoyable. Compositions such as Overture in C by Alfred Hollins, Concert Overture in E Flat, by William Faulkes, Marche Heroique by Saint-Saëns, and a famous theme of Handel's with variations by Guilmant, were interspersed with lighter numbers, among them several dainty compositions by Gatty Sellars himself. Sellars displays remarkable versatility, and adaptability and caused most favorable comment especially among organists present for his skill in manipulating an organ of limited resources. T. L. K.

Maier and Pattison Under Mayer Banner

Guy Maier and Lee Pattison, the Boston pianists who specialize in programs of compositions for two pianos, passed to the management of Daniel Mayer before sailing for London on May 1. While abroad they will be heard in concert, making their initial appearance in London in June, under the direction of Daniel Mayer & Co., Ltd. They are booked for many important engagements next sea-

son, including those with the Boston Symphony, New York Symphony and Cleveland Orchestras. They will also appear in the Hotel Statler series of morning musicales, directed by Mrs. Adella P. Hughes and Mrs. Martha B. Sanders in Cleveland, and in Mrs. Mai Davis Smith's course in Buffalo.

Perfield System Demonstrated in Bensonhurst, L. I.

A constructive music test was given by pupils of Gladys Murgatroyd, repre-

sentative teacher of the Effa Ellis Perfield Pedagogy in Masonic Hall Bensonhurst, Brooklyn, on the evening of May 1, before a large audience. The program opened with an address by Mrs. Perfield which was followed by class demonstrations of rhythmic dictation, keyboard harmony and harmonic dictation. Many pupils were heard in varied solos. Those taking part included Edith Steiner, Dorothy Gruthman, Rebecca Levin, Joel Rotheberg, Ethel Marks, Leah Ornstein, Bella Kozlowsky, Betty Michel, Grace Guthman, Ruth Wilson, Ethel Davidson,

Pauline Fineman, Leonard Werner, Helene Barker, Gilbert Steiner, Elizabeth Stern, Helene Propp, Arthur Werner, Inez Grossman, Gertrude Jabolin and Robert Rothenberg.

ATLANTIC CITY.—At a Sunday evening concert given at the Seaside Hotel little Adelina Masino, twelve-year old violinist, scored an ovation when she played numbers that showed her very good training. She is a pupil of Anthony Ferrard, first violinist of the Philadelphia Symphony.

HELEN YORKE

Coloratura Soprano



Helen Yorke captured with a rush—like the Yankees at Argonne—her audience.
New York Times

Helen Yorke's recital as a whole may easily be ranked as one of the most successful heard here in some time.
Sun-Herald

A voice evenly developed, well schooled and flexible. The art of taking upper notes does not disturb the freshness of her tones.
New York Tribune

Helen Yorke seems to practice with everything with which she pleases the eyes and ears. She is pretty, very winning, with an excellent voice of marked individuality.
Evening Mail

Miss Yorke is a most vivacious young woman and revealed exceptional dramatic fervor throughout her programme.
New York American

Unusual, fresh and beautiful voice. Helen Yorke is young and her voice can be developed into something remarkable.
Evening Telegram

Musical Courier

Helen Yorke possesses a natural voice of what seemed unlimited range clear, sweet and unconfined in the upper register—(a pleasant richness in the lower and middle parts). Good diction and phrasing, a charming manner and attractive appearance makes her all the more pleasing as a singer.

Musical America

Helen Yorke achieved a pronounced success in her Carnegie Hall recital. Her clarity of tone and interpretive ability gave a charm to her presentations and seven encores were in order. Her efforts were uniformly received with enthusiastic approval.

and shines time to pitch both coloratura and 'late qualities of distinction.
Evening World

A definite success for the artist.
Morning Telegraph

ENGAGEMENTS

May 15, Orpheus, Phila.
May 24, Academy of Music.
May 24, Women's Choral Union, Elizabeth, N. J.
October 7, Worcester Festival.

Helen Yorke was received with favor by a crowded house which applauded the clear flute-like quality of her notes.
La Roma, Naples, Italy

Helen Yorke displayed in her debut in "Lucia" a beautiful sympathetic voice, clear on the high notes and above all the soprano the fineness and flexibility of her tones. Il Mattino, Naples, Italy

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Illinois Teachers' Convention Has Many Brilliant Features

Thirty-second Annual Meeting, Held in Springfield, One of Most Successful in Body's History—Numerous Lectures and Concerts Fill Four Days' Sessions—Gustaf Holmquist Scores as Soloist—Work of Minneapolis Symphony a Notable Feature—Works of State's Composers Heard

Chicago, May 15, 1920.

HELD in the capital city of the State, Springfield, last Tuesday, Wednesday, Thursday and Friday, the Thirty-second Annual Convention of the Illinois Music Teachers' Association proved to be in musical and artistic as well as financial ways one of the most successful meetings which Illinois musicians have ever held.

There were some innovations in regard to the exhibitions which were made by some of the music students of the State, who, under the heading of repertory class, performed before the general audiences of the sessions, and thus gave evidence of their progress as well as standing in the profession.

The teachers throughout the State should find this new plan of great advantage in bringing before competent and discriminative audiences the results of their work as shown by these artist pupils.

The convention brought to hearing also some illuminative discussions on various musical and allied topics, and the essayists and lecturers were numerous and representative.

Charles E. Sindlinger, the president; Herbert O. Merry, secretary-treasurer; Bessie Louise Smith, vice-president, and Herbert Miller, chairman of the program committee, prepared an extraordinary list of recitals and concerts, so that the visitors from out of town, and the public of Springfield, were kept busy from early morning till night, listening to the most recent manifestations of

musical art, both in tone and the spoken word.

There was a large local reception committee which had the social entertainment of the guests in charge, and Mrs. Frank O. Lowden, the wife of the Governor, was the honorary chairman of that committee.

Mayor Opens Convention

R. C. Lanphier, Mayor of Springfield, opened the convention with an address and Mr. Sindlinger's response thereto was forceful and to the point. The Springfield citizens have responded enthusiastically and generously to the call of the musicians throughout the State, and all the concerts and sessions were attended by large audiences, in every instance taxing the capacity of the various auditoriums in which they were held, and the final two concerts of Friday afternoon and evening, given by the Minneapolis Symphony at the Arsenal, under the direction of Emil Oberhoffer, added special brilliance to the close of the convention.

For the coming year, Herbert Miller as president, and Charles Sindlinger as chairman of the program committee, reverse the positions held by these capable convention workers.

Two excellent programs were given Tuesday afternoon and evening by the children's chorus from the public schools and the freshman chorus of the Springfield High School, which had the assistance of the High School Orchestra, under George Steinhaus. Between these concerts there was a lecture recital

on "Bird Music," by W. D. Olds, of Decatur, and Dorothy Jones, pianist, of Springfield, played a group of solos with musical taste.

The Tuesday concerts and recitals were held at the Springfield High School. All the other sessions, excepting the final two concerts by the orchestra, were given in the First Christian Church. The various lecturers found the church ideal for their discussions, and the attendance at the morning readings and the recitals in the afternoon was big and appreciative.

Lectures on Wednesday were presented by Mrs. Edna Richols Sollitt, of Chicago, and Mary D. Philipps, of Urbana. George Nelson Holt of Chicago, Elias Bredin of Chicago, and Maurice Rosenfeld of Chicago read papers Thursday morning. William Braid White, Chicago, read a paper Thursday afternoon, and W. D. Armstrong and W. E. W. Murphy, Urbana, were the lecturers scheduled for Friday morning.

Among the more important concerts was that given Wednesday afternoon by Gustaf Holmquist, baritone; Edna Swanson Ver Haar, contralto; Clarence Eidam, pianist, and Ebba Sundstrom, violinist. Edgar A. Nelson acted as official accompanist with his usual musical authority.

Mr. Holmquist repeated his Chicago success in his singing of an aria from Verdi's "Don Carlos," and also aroused much enthusiasm with his interpretation of four numbers, which included the serenade from Berlioz's "Damnation of Faust," and "Into the Dawn To Be" by Stephenson. Mr. Holmquist was repeatedly recalled and earned all of the applause which he received; he was in fine voice and gracious mood.

Clarence Eidam, who is one of the ranking piano virtuosos of Chicago, for his share of the program under discussion, added to the interest of the concert by a virile performance of the Chaconne (Bach-Busoni) and four modern pieces by Chopin, Cyril Scott, Sapellnikoff and Liszt. His playing of Bach was big in style and dignified in interpretation.

Mme. Ver Haar was heard in the well-known air from Saint-Saëns's opera, "Samson and Delilah," and also a group

of American songs, in which her rich voice and her artistic style were noticeable. Miss Sundstrom disclosed pleasing violinistic talent in several standard pieces.

Other musicians who filled in the Wednesday sessions were Carol Robinson, pianist; Hans Hess, 'cellist, and Mr. and Mrs. Walter Graham Stults, in several vocal duets.

Allen Spencer, pianist; Amy Emerson Neill, violinist, and Sybil Sammis MacDermid, soprano, gave a matinee musicale Thursday afternoon, and Arne Oldberg and Carl Beecher, both from Northwestern University Music School, and Margery Maxwell, soprano, occupied the concert stage on Thursday evening in a program of two-piano music, including some original compositions by Oldberg and Beecher.

The concerts given by the Minneapolis Symphony are always a distinctive feature of the Illinois teachers' convention, and for some years past now have taken up the last day's sessions with brilliant concerts.

At those given at the Arsenal last Friday, the programs specialized in the Sibelius Second Symphony, two "Modern Sketches" composed and conducted by Richard Czerwonky, and the Theme and Variations from the Tchaikovsky Suite, Op. 3, for the afternoon concert (at which Emma Noe, soprano, and George Rasely, tenor, were soloists in operatic airs), and the evening concert brought forth Rudolph Reuter, pianist, as soloist, in the Schumann Concerto, which he played with remarkable musical understanding and with artistic effect, after which he won a veritable ovation from the audience. His playing was marked by brilliant technical quality and genuine romanticism.

The program also contained Rachmaninoff's Second Symphony, in which Mr. Oberhoffer disclosed his interpretative gifts; the air from Verdi's "Don Carlos," "Oh Don Fatale," sung by Harriet McConnell, and the "Tannhäuser" Overture.

The convention was attended by a number of the most prominent musicians and musical artists of the State, and the Springfield musical public expressed a desire to have the association meet again in their city next year. M. R.

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NEW YORK, MAY 22, 1920

BOOTLESS AUDITIONS

The late Hans Richter once in Vienna administered what he considered an exemplary chastisement to Hugo Wolf. Richter was, like Bülow, one of the high priests of Brahms, for whose music Wolf nursed a fanatical hatred that he never wearied of publishing broadcast. "Come to our rehearsal to-morrow," Richter invited the young composer; "we'll see how something of yours sounds." In the course of the rehearsal the conductor distributed the parts of Wolf's tone poem "Penthesilea," then quite unfamiliar to the players. The orchestra attacked it, read it off with growing horror and finally ended it in an explosion of mirth. How much the composer was able to recognize of his work is not said. But when the thing was finished Richter remarked gravely: "Gentlemen, I had you play this that you might become acquainted with the music of the man who has dared to speak disrespectfully of Brahms."

We retail this historic incident as instancing the value of orchestral "sight-readings," such as those by means of which the National Symphony a few weeks ago sought new material for its next year's programs. Not that Mr. Bodanzky or anybody else cherished anything like Richter's resentment against the contributing music-makers or that the players necessarily man-handled their productions. But sight-readings are sight-readings, and while they may have a kind of crude educative use for the ambitious novice in composition, their value in illuminating the actual sum of a work's merits is slight in proportion to the intricacy of the music. It is one thing to give the aspirant the benefit of even a rough execution of his score and

quite another to decide on the basis of that execution if the score is worthy of public performance.

Now after several months of prophetic trumpeting the first of the National Symphony's "competitive auditions" resulted in—nothing. More than a hundred composers sent in works of various symphonic descriptions and the orchestra spent several days ploughing through about twenty of them *prima vista*, to the edification, doubtless of the heterogeneous jury appointed to pass on their merits. Six of the contributors conducted their works. The job of leading the rest fell to Paul Eisler, while Conductor Bodanzky lent a judicial ear. When at last silence descended Mr. Bodanzky proclaimed the unanimity of the jurors' and his own verdict. It was to the effect that "while the compositions were most encouraging, none of them was of the degree of excellence that would justify Mr. Bodanzky's placing them on the programs of the concerts which he must offer to the subscribers of the National Symphony." They were "not sufficiently mature in development," whatever that may mean. However, Mr. Bodanzky's hopes are not shaken since he has faith that "with the experience gained at these rehearsals some of the composers at least will within the next year produce something that will reach the standard set for music in New York."

MUSICAL AMERICA has frequently advocated such rehearsals, but not for the important purpose attached to them by the National Symphony. It is certain, moreover, that casual folk will repose less confidence in the scheme than the illustrious conductor appears to cherish. To them the futility of the procedure must be plain. Besides it seems strange that a whole conclave of ladies and gentlemen—some of them exceedingly cunning in the art and science of music, some of them less so—should be needed to corroborate the conductor's estimate of a work or testify to an immaturity that seems so patent. On the other hand, one may with reason doubt if anything like justice can be rendered a modern score by a sight-reading, even when the members of the orchestra are dowered with a virtuosity so considerable as prevails in the ranks of the National Symphony. If sober judgment ought to wait upon strictly correct and representative interpretations, what profit can there be in the effort to select a new musical work on the conditions typified by these new-fangled "auditions"?

A LOGICAL DEDUCTION

Our distinguished London correspondent, Edwin Evans, is indisputably right when he says that the hypothetical English opera composer "may borrow dramatic subjects from the politics of Timbuctoo, or the folklore of Siam, just as Shakespeare took themes from Denmark and Italy, but Shakespeare was not one whit the less English for that."

During the past fifteen years, or since our own composers have begun to manifest a tireless inclination to do momentous things in the field of opera, they have been showered with all manner of advice as to what their operas—in order to be classified as truly "American"—should be about. They have been variously admonished to avoid antique, legendary, or foreign subject matter; to shun the Indian and negro, or to espouse them, as the case might be; to try conclusions with the Revolutionary or Civil Wars; and much else of the sort.

Yet withal, as Mr. Evans points out, Shakespeare was no less English for seeking his themes in Denmark and Italy. Nor are Verdi and Puccini less Italian for dealing with ancient Egypt, nineteenth century Paris, mediaeval Spain or modern Japan and the forty-niners in California. Nor is Wagner less German for locating one of his greatest dramas in Cornwall and another in Belgium. If, as Mr. Evans rightly claims, the prospective English master will be English whether he borrows from the politics of Timbuctoo or the lore of Siam, then the long expected American genius of opera will be no less American whether he sets his stage in Finland, Tristan d'Acunha or Center Street.

The death of Hortense Schneider in Paris at the age of eighty-two reminds one how far the world has traveled from the lighter forms of opera popular under the Second Empire. Schneider was the original *Helen* in Offenbach's "Belle Hélène." In 1864 she had Paris at her feet when she shone in that and in similar works at the Variétés. At that time Offenbach was the madcap king of operetta, the "Beethoven of the Boulevards." Crowned heads flocked to Paris and packed the Variétés or the Bouffes Parisiens to hear whatever his busy workshop might turn out. To-day, save for the perennial "Tales of Hoffmann" and an occasional performance of "Orphée aux Enfers" or "La Grande Duchesse" in provincial European theaters, what is left? A recent American effort to breathe life into "La Belle Hélène" ended disastrously in short order.

PERSONALITIES



Singers Meet En Route to Recitals

This week we are showing two well known singers who spent a pleasant afternoon together recently, and wound up by having their pictures taken. Julia Clausen, Swedish mezzo-soprano of the Metropolitan, was on her way to the Hays, Kan., Festival; and Ethelynde Smith, American soprano, was heading for Greeley, Col., for the festival there, when they met en route. When the train halted at Salina, Kan., the photographer snapped them both; Mme. Clausen on the left, Miss Smith on the right.

Phillips—Harold Phillips, the Baltimore organist, is preparing reminiscences of his brother, Stephen Phillips, the poet.

Damrosch—Mr. and Mrs. Walter Damrosch made their first public appearance at the races after the arrival of the New York Symphony Orchestra in Paris.

Fanning—Of Cecil Fanning, the American baritone, who recently achieved a marked success on revisiting England, the London *Musical Standard* remarks that "his interpretations of many of his songs has been compared in the press to Georg Henschel at his best."

de Harrack—Charles de Harrack, Russian pianist, heard in New York this season, is an artistic favorite in the Balkan States, where he has given many recitals. Crown Prince Alexander of Serbia and his court have frequently attended Mr. de Harrack's recitals.

Garden—It cost Mary Garden \$6,000 to leave Paris on May 11. Not that this would be worth noticing, in a day of high soaring prices and higher soaring opera stars, except for the fact that the French railroads' tie-up produced this particular expenditure. Whereby the noted singer left for the south of France *en automobile*, instead of by train, followed, so we are told, by truck carrying five tons' weight of baggage.

Strong—The American composer, Templeton Strong, now resident in Switzerland, has been highly praised for his symphonic poem, "King Arthur," which, as played by the orchestra under Ernest Ansermet, received the warmest possible welcome from the audience and from critics. Mr. Strong has also lately written a poem for violin and orchestra, to be performed at the next meeting of the Swiss Composer's Association this summer. The violin part will be played by Josef Szigeti.

Elgar-Ysaye—Sir Edward Elgar, the English composer, told a correspondent of a London paper recently of an unusually pleasant experience that fell to his lot when his first symphony was produced in Brussels in March, 1911. Sir Edward, who was to conduct, noticed a certain restlessness among the first violins, and heard the principal say, "Please wait one moment." Sir Edward did as was desired, and was most agreeably gratified to see Eugen Ysaye making his way through the desks, fiddle in hand, to the leader's place, where he led the performance.

Carrington—Arthur Carrington, successful English composer, whose first musical comedy was produced last month in London, is fifty years old, cannot play from notes, and cannot write music. For years he has been composing music for his own pleasure. A melody would take shape in his mind; he would run it off on the piano, get it memorized and play it for his friends. Finally came the idea of doing the music for a musical comedy. He evolved his music, played it, then an expert musician sat down beside him, and wrote the notes as he played them. In that way the score was created.

Foster—At an entertainment given recently for the officers at Governor's Island by Fay Foster and her "war unit," a unique honor was paid Miss Foster by Col. Tillson, when he conferred upon her honorary membership in the Twenty-second Infantry. The regiment is one of the oldest in our regular army, dating back to the days of Indian warfare, and it is the first time that a woman has been made an honorary member. Col. Tillson, in presenting the insignia, took occasion to compliment Miss Foster warmly on her patriotic services during and since the war, assuring her that the regiment was proud to have her as a member.



By Cantus Firmus

The Seasons

AN opera Publicity Writer out of a job or during the summer. Affectionate, effusive, back-stroking, open-hearted; "Come 'round anytime, old man, and I'll fix you up."

AN opera Publicity Writer during a rattling good season: Distant, morose, arrogant, flinty; "Sorry, Mister, but we haven't a seat in the house."

* * *

Why Gatti Has Fled

ANNOUNCING the Metropolitan's plans for the next season and then fleeing for Europe on the following day, may not seem a courteous custom—but you know there's no wrath like that of a scorned singer or composer.

* * *

Thought "Prof." Stood for "Small Town Music Teacher"

Nikolai Sokoloff, conductor of the Cleveland Symphony Orchestra, recently had a steamship agent cable to Europe for a berth for him to return in the fall. The answer came back: "Prof. Sokoloff can have a berth for \$500." Sokoloff, in declining the offer, said to the agent: "I'm sorry you called me 'Prof.' as they evidently think that stands for 'profiteer!'" J. A. H.

* * *

THOSE craftsmen who draw up the political platforms of the two parties are too valuable to waste on politics. Writers like this could review a new American opera and please the composer, his wife, his rivals, his patriots and his European competitors.

* * *

When the Claquers Read This Item They'll Promptly Go on Strike

Dear CANTUS FIRMUS:

Some of the recent diatribes of the critics anent the pernicious activities of the *claque* remind me that that useful organization is nothing new.

Our good friend Nero, of cursed memory, something of a virtuoso in his day—at least in his own estimation and that of a fawning court—was well aware of the advantages of ready-made applause. I read in the Suetonian life of Nero, Chapter 20 (translating freely), "He chose young men of the equestrian order and more than 5000 robust young fellows from the common people for the express purpose of learning various kinds of applause, which they were to practise in his favor whenever he performed. They were divided into several parties, and were remarkable for their fine heads of

hair, (Virtuosos themselves!) and were very well dressed, with rings upon their left hands. The leaders of these parties drew salaries of \$2,000."

What pikers these moderns be!

F. H. COWLES.

Wabash College, Crawfordsville, Ind.

* * *

A NEW law which makes it a crime to give false information to any newspaper in New York State goes into effect Sept. 1, perhaps because the music season opens about that time.

* * *

[From Harper's Magazine.]

An Alabama dorky, who prided himself on being able to play any tune on the banjo after he had heard it once, perched himself on the side of a hill one Sunday morning and began to pick the strings in a workmanlike manner.

It chanced that the minister came along. Going up to Moses, he demanded harshly, "Moses, do you know the Ten Commandments?"

Moses scratched his chin for a moment, and then, in an equally harsh voice, said: "Parson, yo' don't think yo' kin beat me, do yo'? Jest yo' whistle the first three or four bars, and I'll have a try at it."

* * *

Our Puzzle Department

In this issue of MUSICAL AMERICA appears an excellent photograph of that much discussed person, the chief of the opera *claque*.

No, he is not pretty—that is the only clue we intend to provide; now hunt.

* * *

Alice Mayer of Oakland has won the first prize given by the California Federation of Music Clubs. Redfern Mason of the San Francisco *Examiner* affectionately calls her the "kewpie pianist," just why we don't know, but we do know Miss Mayer is a faithful contributor to this department and that she has sent many a rattling good item.

MORAL: Develop a sense of humor and win prizes.

* * *

Sombdy in Atlanta objects to a low-cut gown in "Zaza."

Let's see, isn't Atlanta the chief city of a state which approves of babies working in cotton mills?

FESTIVAL PRICES SOAR**Worcester Advances Scale for Next Event—Eminent Artists Engaged**

WORCESTER, MASS., May 12.—Advance announcements of the Sixty-second Festival to be held in Mechanics Hall, Oct. 4 to 8, by the Worcester County Musical Association, have just been issued. For

CONTEMPORARY AMERICAN MUSICIANS

No. 118

Phillip Gordon

PHILLIP GORDON, pianist, was born in Cincinnati, Ohio, Jan. 20, 1892, his father being Cantor of the Jewish Temple there. The following year the



Phillip Gordon

family moved to New Orleans, where his father was called to occupy one of the important Jewish pulpits and here the family resided for some thirteen years. Philip started the study of the piano at the age of eight years but it was not until he was thirteen that he undertook his studies seriously with the intention of making it his life work. Then

he studied under Marian Maloney for one-and-a-half years and to her he gives the credit for his start in music.

At the age of fifteen Gordon moved with his family to New York, where he played for Joseffy who agreed to teach him, but after some twenty-five lessons with him Mr. Gordon's hands started to trouble him, and he was forced to give up his work. For the next four years he continued his studies entirely alone. Then followed a trip to Berlin, where he was admitted to the Hochschule, being in Dohnanyi's class. The war cut short his studies and he returned to his native land, where the following year he was engaged by Mischa Elman to tour with him. After two-and-a-half years on tour, he enlisted in the navy, being released in December, 1918. His first New York recital was given in Aeolian Hall, Feb. 6, 1919. During the last season he has given three recitals in Aeolian Hall, and has also been heard in various other programs.

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the first time in many years, the prices of season tickets have been advanced. The necessity for taking such a step was keenly felt by the management and after careful consideration it was decided to make a small, uniform advance. Thus in place of \$5, \$6, \$8 and \$10 as in previous years, season tickets will be \$7, \$8, \$10 and \$12 each. This advance will by no means cover the increased necessary expenses, but it is felt that it will considerably lessen the burden of those who are responsible for the financial obligations of the festival. The concerts this fall will be given by the Worcester Festival Chorus of over 400 voices, under Conductor Nelson P. Coffin; sixty players of the Philadelphia Orchestra, under direction of Thaddeus Rich, and by these assisting soloists: Rosa Ponselle, Florence Hinkle and Vera Curtis, sopranos; Merle Alcock, Alma Beck and Mary Allen, contraltos; Paul Althouse, George Hamlin and Bechtel Alcock, tenors; Milton C. Snyder, Fred Patton and Charles T. Tittmann, basses, and John Powell, pianist.

Festival Chorus rehearsals this year have been conducted by Mr. Coffin with tremendous success. Not only has the chorus increased in numbers, but it has improved in tonal effects, so that it is felt by those who have attended recent rehearsals, that the choral works will be among the features of the coming festival. The works to be presented are "The Beatitudes," César Franck, and "Hora Novissima," which will be given in the memory of the composer, Dr. Horatio Parker who died last December.

T. C. L.

ARTISTS IN ELIZABETH, N. J.

Mme Farrington-Smith, Willem Durieux and F. W. Vanderpool Give Concert

ELIZABETH, N. J., May 5.—At the Winfield Scott School Auditorium last evening a concert was given by Mme. Farrington-Smith, soprano; Willem Durieux, cellist, and Frederick W. Vanderpool, composer. Mme. Farrington-Smith was heard to advantage in songs by Sullivan, Godfrey Eville, three songs by Frances Wyman, two by Alice Reber Fish, and two Negro spirituals arranged by Guion,

"Nobody Knows the Trouble I Sees" and "Some o' These Days." She also sang French songs by Debussy and Dupont, accompanying herself at the piano.

A feature of the program was her appearance in a group of songs by Mr. Vanderpool, accompanied by him at the piano. These were "Regret," "Values," "Love Will Die," this one dedicated to the singer, and "The Heart Call." The songs were heartily applauded and singer and composer recalled to the platform several times.

Mr. Durieux played with finished artistry works by De Fesch, Dubois, Sandby, Fauré, Hollmann and Van Goens and was received with marked approval. Jane Whittemore was the able accompanist.

DALLAS GREET'S DIVA

Schumann-Heink Presented by Schubert Choral Club

DALLAS, TEX., May 9.—The past week has been full of interest to musicians and students. On Monday evening, Mme. Schumann-Heink was presented by the Schubert Choral Club in concert at the Fair Park Coliseum, drawing an audience of 2000. The contralto is always interesting; she succeeds in holding the interest and attention of her audience. Catherine Hoffman proved an able accompanist. The chorus sang three numbers and an encore. Julius A. Jahn conducted.

On Wednesday evening Mme. Alma Webster Powell was presented in a free lecture-recital at the City Temple by the National Bureau for the Advancement of Music under auspices of the Dallas Music Commission. The local dealers were active in arrangements. Bismarck Heyer, president of the Texas Music Industries Association; Clarence Mansfield, president of the Dallas Music Industries Association, and Earle D. Behrends, member, all deserve much praise for their work on behalf of the entertainment. An audience of 300 was present. Mme. Powell gave an excellent talk on the benefits to be derived from music and its effect of various nations. She made a strong plea for free schools of music.

C. E. B.

FESTIVALS PROVIDE KANSAS WITH MUSIC

Yearly Celebrations at Salina and Manhattan Offer Fine Lists of Soloists

SALINA, KAN., May 10.—From May 2 to 9 western Kansas "sang itself into tune" (as the slogan goes) with a remarkable aggregation of talent financed by the college and city of Hays. Of less than 3,000 persons, this city gives an annual guarantee upward in the thousands which would make a larger city proud. This year's festival opened on the afternoon of May 2 with a joint recital of Mme. Julia Claussen, contralto, and Paul Althouse, tenor, both of the Metropolitan. Both were heartily received.

On Sunday evening, Haydn's "Creation" was given by the Hays Festival Chorus of 580 voices, directed by Henry

Edward Malloy. The soloists were Frederick Gunster, tenor; Grace Kerns, soprano; Edgar Schofield, bass.

During the week, recitals were given by the festival artists and faculty and student recitals each day.

On Friday evening Alma Beck, contralto, gave a song recital with Stewart Wille at the piano. Mr. Wille is of the piano faculty of Hays Normal and is a capable accompanist. Saturday afternoon the school children of the public and parochial schools of Hays gave a part song concert directed by H. E. Malloy. These children will be the future chorus members of the Hays festival and are getting excellent training in fundamental chorus work.

Saturday night the festival quartet gave a concert of solo numbers and the Cadman cycle, "The Morning of the Year." Stewart Wille was again accompanist.

On May 9, Max Rosen gave a violin recital to an audience of more than 2000. This young artist gave the Saint-Saëns Concerto and three miscellaneous

groups. "Romance," by himself, was a gem of sentiment. The audience was charmed with his scholarly manner yet youthful appearance, excellent style and delivery. They demanded more encores than he cared to give, but finally won his smiling encores. The accompanist was Frederick Perssons, cool and unconvincing. On Sunday night "The Messiah" was given by the festival chorus with the three mentioned soloists and Alma Beck, contralto. It was admirably done considering the extreme youth of the chorus. It is only in its second year, and has good attack and tone quality.

Credit is due to Henry Edward Malloy who has made the chorus sing. He said: "Western Kansas demands the 'Messiah.' In a poll asking choice of Oratorios, more than 75 per cent demanded the 'Messiah.' We shall give something different the first Sunday each year but shall continue to have the 'Messiah' as our benediction." Mr. and Mrs. Malloy (Mrs. Malloy is a violinist) have raised the music standards of the prairie college until Hays now enjoys the best in music.

The school is one of the state normals and boasts its Coliseum, one of the finest in the state, which holds 3500 persons. During the school year the Coliseum serves as an adequate college gymnasium with its accoutrements. Hays is making the community musical—and music is making Hays famous.

From May 5 to 9 Central Kansas and the State Agricultural College at Manhattan gave their fourth annual music festival, under the direction of Dean Arthur Westbrook of the college of music whose personal efforts have made the festival success assured. A faculty concert Wednesday evening opened the festival. On Thursday afternoon a recital by Mme. Theodora Sturkowsky, pianist, included her original program suite, "In the Park." This composition is fifteen short developments of a single theme and was first played at Lockport last fall. Mme. Ryder was well received both as composer and as pianist.

Thursday evening Margaret Romaine, soprano of the Metropolitan, gave a joint recital with Laurence Leonard, an English baritone. Miss Romaine gave the "Faust" aria, a French group and two English groups. The latter included "Now Like a Lantern," by A. Walter Kramer, which received a real ovation of applause. Miss Romaine's beauty, lovely lyrical quality of voice and charming stage presence, made her without doubt the most successful artist at Manhattan this season.

Laurence Leonard gave several numbers but was not convincing. Excellent support as accompanist was given by Charles Lurvey for Miss Romaine, and Sol Alberti, of Kansas City, for Mr. Leonard.

On Friday evening the college glee clubs gave the "Spring Maid," directed by Dean Westbrook and Saturday evening, "Daddies" was given by the college dramatic club, directed by Florence Heiser of the English department. Sunday afternoon the "Hiawatha Wedding Feast" was artistically given by the college chorus, supplemented by several community choruses, the college orchestra, Dean Westbrook directing, and Theo Karle, assisting artist.

The festival closed Sunday evening, May 9, with a song recital by Theo Karle, tenor, which more than delighted his audience.

The Salina Oratorio Society, George W. Barnes, director, held its annual election of officers for the coming year following the week of the Salina festival. Those elected are H. C. Becker, president; Daisie Bush, vice-president; Neva Miller, secretary; Mrs. H. T. Harvey, treasurer; Mrs. E. A. Hiller, accompanist; Blanche Schaaf, assistant accompanist, and Mr. Ludes, librarian. E. A. Hiller and L. C. Webb were elected joint business managers.

The oratorio society plans to give several concerts during the year. "St. Paul" will be repeated next spring in the Salina civic music festival. Mendelssohn's "Hymn of Praise," Schubert's "Miriam" and "Song of Triumph." A program of madrigal and part songs for men, women and mixed voices will be given during the season. V. B. S.

Bohemian Violinist Gives Recital in Terre Haute

TERRE HAUTE, IND., May 7.—A recital was given by Josef Konecny, Bohemian violinist assisted by Mary Tris, pianist and accompanist, and Lola Murel Alley, soprano, at Saint-Mary-of-the-Woods on May 5. Mr. Konecny who is a member of the American Legion, is a serious artist and a worthy pupil of his great

master, Sevcik, whose fine training shows in his excellent technical equipment. He played a difficult program which seemed to please his audience, as he had several recalls. A very lovely and unfamiliar number was the Serenata by Tosselli, in which Mr. Konecny did some beautiful tonal work. Miss Tris and Miss Alley each appeared in solo numbers and the three artists gave together the "Ave Marias" by Schubert-Wilhelmj and Bach-Gounod. L. E. A.

May Peterson in Amsterdam, N. Y.

AMSTERDAM, N. Y., May 3.—The High School was the scene of a brilliant recital on the evening of April 30, when May Peterson, the New York soprano, gave a recital here. All four groups of songs she sang with an artistic insight, a charm of voice and a personality that was fetching and she was received with acclaim. Among her offerings were arias by Mozart, French songs by Widor and Fourdrain and American and English songs by Mallinson, Branscombe, Hageman, MacFadyen, Guion and Lieurance. The piano accompaniments were played by Stuart Ross.

Dicie Howell Appears in Many Concerts

Dicie Howell, American soprano, since her debut at Aeolian Hall, N. Y., on November 5, has made rapid strides in public favor. Added to her season are some special additional appearances of importance, among them being her appearance at the Springfield, Mass. Festival, where she substituted for Olive Kline and elicited much applause. She also appeared as soprano soloist in the Verdi "Requiem," with the Chicago Symphony Orchestra; in joint recital with Lambert Murphy in Tarboro, N. C.; made a joint appearance with Reinald Werrenrath in Lowell, Mass., in the Nashua, N. H. Spring Festival with Lambert Murphy and Royal Dadmun and sang at a special performance of "Elijah" in Newburgh, N. Y., the latter occurring only three days prior to her sailing for Europe.

J. Fred Wolle Gives Organ Recital in Roanoke, Va.

ROANOKE, VA., May 10.—St. Mark's Church was filled to capacity on Thursday night to hear the organ recital given by Dr. J. Fred Wolle, noted organist and director of the Bach Festivals. This recital was under the auspices of the Roanoke Music Teachers' Association and the Brotherhood Class of St. Marks. A most interesting and delightful program was rendered. G. H. B.

Marie Kryl Sails For Europe

Marie Kryl, the youthful Chicago pianist, sailed from New York on the Leopoldini on May 11, for a stay of two years in France. Miss Kryl will spend most of her time studying but will also appear in concerts.



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A Letter
from

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SOLOIST AT LOCKPORT FESTIVAL, 1920



My dear Mr. Fischer,

I am enclosing an Aeolian Hall program on which appears Cecil Burleigh's "The Song of the Brook."

This song was so enthusiastically received that I was forced to repeat it and I have decided to place it on my Lockport Festival Program.

I wish you would thank Mr. Burleigh for me for giving us such a delightful little song. It is one of those songs which gives entire satisfaction to both the artist and audience.

Sincerely yours,
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SENECA PIERCE

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Russian Ballet in Monte Carlo

MONTE CARLO, April 12.—The theater of Monte Carlo has begun a season of Russian ballet, which will end May 2. It is under the direction of Mr. Serge de Diaghileff. We shall be able to hear during this season several works new to Monte Carlo.

The company is composed of artists whose reputation is well known: Mmes. Linbow Tchernichewa, Vera Wenchinova, Alexandra Wassilewska, Leokadia Klementowicz, Lydia Sokolowa, Josephine Cechetti, Felia Radina, Hilda Bewicka, Messrs. Stanislatz Idzikowsky, Leon Woizikowsky, Nicolas Zveron, Enrico Cechetti, Nicolas Kremneff, Jean Iazvinsky; the stars will be Mme. Thamar Karsavina and Leonide Massine and finally, Mme. Zoia Rosowska, singer from the opera at Petrograd, has been engaged for the vocal parts. The conductors are Ernest Ausernet and Henri Morin and the general manager is Serge Grigorieff.

PIERRE BOREL.

Justin Lawrie to Sing at Maine Festival

Justin Lawrie, the new American tenor, whose work as soloist at the Spring concert of the Musical Art Society at Carnegie Hall brought forth such favorable comment, has just been engaged to appear as soloist with Rosa Raisa at the next Maine Festival held at Bangor and at Portland, Me. in October. Mr. Lawrie is a newcomer in the concert field, but his past season's engagements include eleven return dates. He not only is the possessor of a fine tenor voice, but has, in addition, an engaging personality.

Fokines in Farewell Appearance

Michel Fokine, the Russian dancer, and Vera Fokina, the prima ballerina, will make their last appearance of the season on Saturday evening, May 29, in the New York Hippodrome. M. Fokine will stage for the first time a number of new compositions arranged while on his visit here. He is also adding another group of the Russian folk dances. As at previous performances, the Fokines will have the assistance of a full symphony orchestra.

Eleanor Painter Ill; Understudy Sings

Eleanor Painter, the *Dolores* of the "Floradora" revival at the Century Theater in New York, withdrew temporarily from the cast on Saturday matinee, May 8. Miss Painter suffered from a sudden attack of blood poisoning and was unable to return until the following Wednesday evening. Hereafter, Miss Painter will not appear at the usual Wednesday matinee performance, her part being sung by her understudy, Miss Wells.

QUAKER CITY HEARS TWO YOUNG VIRTUOSI

Marvin Maazel, as Soloist with Pasternack and Haitowitsch Make Good Showing

PHILADELPHIA, May 14.—Two concerts by talented young artists were features of the earlier part of the musical week. Marvin Maazel, who made a decided impression when he appeared as soloist with the Philadelphia Orchestra under Leopold Stokowski's baton, in the Liszt E Flat Major Concerto in the last of the University of Pennsylvania series, scored what was literally a sensational success as soloist with the Philharmonic Orchestra, at the conclusion of its series of Sunday evening concerts for its members. He played the Tchaikovsky Concerto No. 1, in B Flat Minor, displaying a resplendent technique and a penetrating insight and powerful capacity for the communication of poetical musical message. Although the young artist has not yet reached the legal voting age, he certainly has won the right to the musical franchise among artists. Josef Pasternack, who conducted the orchestral forces in good performance of such works as the "Mignon" Overture, Sibelius's "Finlandia" and "Valse Triste," Bizet's "L'Arlesienne" suite and "The Dance of the Hours" from "Gioconda," was the recipient of a gold and ebony baton from the Philharmonic Society. It was announced that Dr. Pasternack, who is also conductor of the Victor orchestra, across the Delaware river in Camden, will conduct several of the Philharmonic concerts next season. C. Marziali, a very efficient singer, was the additional soloist, giving with dramatic fervor the "Death Scene" from Verdi's "Othello," and "Tremble ye Tyrants" from "Il Trovatore," the latter of which had to be repeated.

Abraham Haitowitsch, the young Russian violinist, who, despite his blindness, has won a fine reputation as a player of genuine ability and who is especially worth hearing in his interpretations of romantic and emotional music, was heard in recital at Witherspoon Hall. Through the sponsorship of Edwin Fleisher, who is the founder and Maecenas of the Symphony Club, for aspiring young musicians, Mr. Haitowitsch has had a number of opportunities of which he has availed himself excellently. He did not show himself altogether matured for the difficulties, esthetic, temperamental as

well as technical, of the Bach Sonata in G Minor, but he gave a good account of himself in such works as the Canzonetta from Tchaikovsky's Violin Concerto, Sarasate's "Romanza Andaluza," Brahms's Hungarian Dance, No. 1, which was especially well done, a Chopin-Kreisler Mazurka and Pergameni's "Russian Serenade." He also offered the elaborations of Wieniawski's D Minor Concerto.

W. R. M.

William Robyn, Tenor, "Discovered" by Manager Boucek



William Robyn, American Tenor

A new American lyric tenor has been discovered in William Robyn, who last week was added to the list of distinguished singers who record for the Victor Talking Machine. The discoverer is Hugo Boucek, the New York musical manager. Mr. Robyn made an audition for him and revealed such a striking quality that Mr. Boucek immediately took him under his exclusive management.

Through Mr. Boucek Mr. Robyn was presented to the various recording companies, making records under several names. No less than three of them were so greatly impressed with the young singer that they became interested in signing him for their catalog. The Victor Company last week signed an exclusive contract with Mr. Robyn for a period of three years to make ballads and songs in English. Mr. Boucek will present him in concert during the coming season. Mr. Robyn who is a pupil of Jerome Hayes, appeared as soloist at the last musical season of the New York Euphony Club at the Waldorf-Astoria, New York, where he created a most favorable impression. He is a very young man, and is said to possess a lyric voice of exceptionally appealing quality with notably clear-cut diction.

Kubelik Already Booked in 34 Cities

The booking of Kubelik is proceeding with extraordinary rapidity, according to a statement made last week by his exclusive manager, Ottokar Bartik. In the short time that the tour has been announced in MUSICAL AMERICA and other journals Mr. Bartik has been deluged with inquiries for his appearances next season and has already closed thirty-four engagements in leading cities. To these many are being added, all indicating that the tour will be a triumphal one for the famous Bohemian violinist whose success in America has always been phenomenal.

DISCLOSE PLANS FOR RAVINIA PARK OPERA

Scotti, Easton, Mason, Hackett and Rothier, Among Those Engaged for Summer

CHICAGO, ILL., May 10.—Louis Eckstein, president of Ravinia, has made several announcements concerning his midsummer season of grand opera in Ravinia Park for the coming summer.

This year the season, which begins June 26, will extend over a period of ten weeks and three days, a somewhat longer term than any yet offered at the park.

It will be opened with a performance of Puccini's opera "Tosca," with Antonio Scotti, the famous baritone from the Metropolitan Opera House of New York, in his inimitable rôle of *Scarpia*.

Besides Mr. Scotti, who will remain throughout the entire season and who will be heard in all his favorite rôles, Mr. Eckstein has engaged Florence Easton, the American dramatic soprano, Edith Mason, the American coloratura singer, Charles Hackett, the American tenor, and Leon Rothier, the basso, who has long been a favorite singer at Ravinia.

Gennaro Papi and Richard Hageman will again be the conductors, and there will be opera every evening in the week, while the symphony concerts will be presented during the afternoons.

The list of operas for this year will also be a much longer and more interesting one.

Said Mr. Eckstein, in closing his announcement: "Those of us who put ideals into our music know that it is sometimes a long process before they can all be realized. Ravinia will come nearer to realizing its ideals this summer than ever before. It is a great pleasure to have had something to do with developing the musical life of the community, and I am confidently looking forward to seeing Ravinia's musical affairs this season make a new chapter in summer operatic history."

The well known Chicago pianists, Ella Dahl Rich and Agnes Pillsbury, gave a two-piano recital at Kimball Hall last Sunday afternoon, and brought to notice a long list of ensemble numbers.

Both of these artists have co-operated in their playing to such a degree that uniformity of purpose and execution characterize all their performances.

They had to repeat three of their numbers, the Henselt Etude, "If I Were a Bird," the "March of the Dwarfs," by Grieg, and the Valse from the Arensky suite.

There was an interesting though not very melodious fantasia by Sears, a Chicago composer, which proved a rather labored composition. There were also numbers by Handel, Rameau, Scarlatti, Mendelssohn, Debussy, Franck and Brahms on the program.

Five hundred children, boys and girls, occupied the stage at Orchestra Hall, last Saturday afternoon, where a Children's Song Festival was held under the direction of William L. Tomlins.

American and foreign national songs were sung with clear and good intonation, and there were also organ solos by Eric DeLamar, and piano solos by Isaac Van Grove.

The concert was given for the benefit of the School Children's Aid Society.

M. R.

CALIFORNIA.—Lillian Ammalee, pianist, who has recently located in Fresno, was heard recently in recital in that city.

Material for Next Season's Programs

TRADITIONAL AIRS

For a Solo Voice

Newly Harmonized by Deems Taylor

La Belle Yolans (Fair Yolande) 2 keys.....	net .60
Je suis trop jeune (Nay my years are tender) 2 keys.....	net .60
La Sieste (The Sieste) 2 keys.....	net .60
L'Abandonnee (The Faithless Lover) 2 keys.....	net .60
La Vie Rustique (In the Country) 2 keys.....	net .60
Rant' Robin' Robin, 2 keys.....	net .60
Ae Fond Kiss, 2 keys.....	net .60
Hame, Hame, Hame, 2 keys.....	net .60
May Day Carol, 2 keys.....	net .60
"The purity and limpid beauty of this song can only be appreciated by those who have a genuine love for folksong. Reinald Werrenrath, to whom I introduced it, sings it beautifully."—Percy Rector Stephens.	
Twenty, Eighteen, 2 keys.....	net .60
The Loyal Lover, 2 keys.....	net .60



J. Fischer & Bro. after place new york



LOIS JOHNSTON SOPRANO

WITH APOLLO CLUB—Harrison M. Wild, Conductor
Chicago, Nov. 3, 1919

"Of the soloists the honors went to Miss Lois Johnston, a singer new to Chicago, who possesses a soprano voice of luscious quality, which she uses with real intelligence. Her 'Hear Ye, Israel,' contained some exquisite moments."—Chicago Herald-Examiner.

"Miss Johnston, the soprano, scored with her fresh young voice, well trained and of warm and rich quality. She sings with evident command of her vocal resources and proved a find among the soloists of the evening."—Chicago Daily News.

"The solos were in competent hands. Lois M. Johnston headed the list as soprano and also occupied that position as regards vocal excellence. Her voice is one of uncommon freshness, pure and warm, well schooled, and used with fine musicianship and intelligence."—Chicago Tribune.

WITH DETROIT SYMPHONY ORCHESTRA Ossip Gabrilowitsch, Conductor
Nov. 23, 1919

"Her voice has developed remarkably since she was last heard here. It is fuller, more resonant, of beautiful lyric quality, and the deep, rich tone which she now commands is lovely. It was not only the increasing volume and wealth of tone which was commented on, but the fine interpretative powers which this singer displayed."—Detroit Free Press.

"Her higher notes have a beautiful lyric quality and her lower tones are as rich and full as a contralto."—Detroit Times.

MANAGEMENT JAMES E. DEVOE, 617 BOOK BUILDING, DETROIT, MICH.

Alda, Macbeth and Hackett, Milwaukee's Musical Visitors

Metropolitan Soprano and Tenor Appear in Joint Recital Before Record Throng—Coloratura Makes Admirable Impression as Arion Club's Soloist

MILWAUKEE, May 7.—Mme. Frances Alda, who, assisted by Charles Hackett, gave a concert in the Auditorium in the Marion Andrews course, before nearly 5000 persons, delivered what was perhaps the finest concert singing in English that Milwaukeeans have heard for years. Mme. Alda appeared about a year ago or so with the grand opera quartet which included Lazzari, de Luca and Martinelli. Besides, she has appeared here a number of times, but never has the famous diva been in such glorious voice as on this occasion.

Secchi's "Lungi dal caro bene," Dr. Arne's "Lass with the Delicate Air" and Munro's "My Lovely Celia" were among the first group, all of which illustrated a delightfully rich tone quality. With the best of style, charming interpretations, and an ever-ready smile of saucy piquancy, Mme. Alda established herself in the good graces of the audience without any delay and thereafter it was only a question of how many encores she would give.

"One Fine Day," from "Madam Butterfly," was endowed with dramatic intensity and a fine spontaneity which made it one of the gems of the entire program. Mme. Alda's last group included Rogers' beautiful "The Star," and Lieurance's "Minnetonka," which has been sung here several times this winter with exceptional success. Mme. Alda also sang MacFadyen's "Homage to Spring," written for and dedicated to her, with splendid buoyancy.

Charles Hackett, new to Milwaukee, assisted Mme. Alda in this program with distinct success. A voice of breadth and strength is Mr. Hackett's. In his operatic arias, especially, did he score a decisive success.

Mme. Alda and Mr. Hackett also sang some Gounod and Puccini duets in real operatic style, and elicited the heartiest applause. This double attraction proved, in fact, one of the finest features in the Andrews course, which has been bounteous.

Florence Macbeth appeared in Milwaukee again with the Arion club, and evinced much of her former popularity. Handel's "Care Selve" was sung with supreme ease and delightful tone quality all the way through. Arne's "Plague of Love" and "When I Was Seventeen," from the Old Swedish, were good examples of the piquant, personal style of Miss Macbeth's singing, full of life and vivacity. The second group of Miss Macbeth was composed of Densmore's "Elf and Fairy," with a most sprightly accompaniment which, however, was not more elf-like and delicate than Miss Macbeth's voice; two songs by Protheroe, "The Little Ghosts" and "You and I," and Scott's "Wind's in the South." Accompanied by flute, David's aria, "Charming Bird," gave ample opportunity to demonstrate all the favorite tricks of the coloratura, all of which Miss Macbeth has fully mastered. Miss Macbeth closed with Hageman's "At the Well," Carpenter's "To a Young Gentleman," and Boyd's "In Italy," which was one of the best songs of the group.

The Arion Club scored most heavily in the martial strains of Fay Foster's "The Americans Come" and in Metcalf's "Ab-

sent," which was full of sentiment and careful tone shading. Other club numbers included Protheroe's "The Four Winds," a descriptive number, which was delivered by the chorus with unusually good intonation, despite the chromatic difficulties. The club also sang the massive and melodious "Land of Hope and Glory," by Elgar, and Beethoven's "Hallelujah" chorus from the "Mount of Olives." This was the last in the season's series of the Arion Musical Club.

C. O. S.

People's Choral Union Seeks Endowment of \$250,000

The directors of the People's Choral Union and the People's Singing Classes of New York, founded twenty-eight years ago by Frank Damrosch, are seeking an endowment fund of \$250,000 to make possible the carrying on of the work under the present changed conditions. For the purpose of discussing ways and means of obtaining this sum, a mass meeting was held at the Cooper Union on the evening of May 6. Besides Dr. Damrosch, the speakers were Edward G. Marquard, director of the union, Bird S. Coler, Charles L. Craig, C. M. Pounds and Mrs. Henry Moskowitz. The People's Singing Classes were founded by Dr. Damrosch in 1892, at Cooper Union. Two years later graduates organized the People's Choral Union, which was incorporated in 1900.

Ethelynde Smith in Humboldt, Kan.

HUMBOLDT, KAN., May 10.—Among the appearances which Ethelynde Smith, soprano, is making on her present concert tour of the South and West, was one here April 29, when she sang before a large and interested audience. Her program, which was made up of five groups, was interpreted in her usual fine style. She was obliged to add five encores.

Eleanor Spencer Wins Triumphs in Copenhagen and Hague

Further reports reach America of the exceptional success, which Eleanor Spencer, the American pianist, is winning in Europe. Following her brilliant concert in Copenhagen Miss Spencer appeared

in recitals at Amsterdam on April 7, and in the Hague on April 8. On both occasions big and representative audiences gave her a reception, such as they rarely accord any artist. The conservative and critical Holland press gave her lengthy reviews of praise without a dissenting voice. Her recital at the Hague was said to be one of the outstanding pianistic successes of the season. It was a triumph for American art abroad. Miss Spencer appeared in recital at Aeolian Hall, London, on May 12. Her return to America has not yet been decided upon.

F. Z.

Sinsheimer Quartet and Aurore La Croix at Crestwood, N. J.

CRESTWOOD, N. J., May 3.—The last of a series of four concerts at the home of Mrs. Robison was given by the Sinsheimer Quartet of New York on April 29, with Aurore La Croix, pianist as assisting artist. The quartet gave a beautiful performance of Schumann's Quartet in A Minor, and later a group of short pieces by Beethoven, Sacken, Liadoff and Grainger. With Miss La Croix playing the piano part in a distinguished manner the program was brought to a close with Beethoven's Quintet, Op. 16 for piano and strings. There was much applause for Bernard Sinsheimer, his associates and Miss La Croix.

Vincent Jones's Works Performed by Los Angeles Artists

Prominent artists of Los Angeles recently performed an entire program of compositions by Vincent Jones, a pupil of Carolyn Alchin. The young composer's versatility was shown by the varied program, which consisted of a chorus, songs, violin and piano compositions. A large and critical audience received his music with great favor.

Ljungkvist Booked for Important Events

Samuel Ljungkvist, the Swedish tenor, has been engaged to sing at the festival in Worcester, Mass., on June 24, and on June 27 will appear in Boston at the concert to be given by the American Union of Swedish singers. Mr. Ljungkvist will sing there on the same program with Marie Sundelius, the Metropolitan soprano.

ELEANOR PAINTER

Grand Season: Royal Opera Covent Garden, London

Charlottenburg Opera, Berlin (1912-1914)

HER TRIUMPH AS "DOLORES" WINS UNANIMOUS PRAISE

from New York Critics. Notices of April 6, 1920, follow:

SUN-HERALD: "Then never had the music of Dolores been sung by such an artist in her way as Eleanor Painter; such skill and such beauty of voice had never before been put at the service of the score. Her interpolated number was therefore wholly justified even if the others were unnecessary."

EVENING MAIL: "Of the new principals, Eleanor Painter was the first of them, and she sang wonderfully last night. The enthusiasm started with her first songs."

TRIBUNE: "The season has seen no such spirited performance as that of Miss Eleanor Painter. She sang gorgeously last night and danced equally well. There is no other voice now recruited for the service of light opera in America half so good. Her contribution was enough to make the evening delightful."

AMERICAN: "Miss Eleanor Painter sang like a bird, only much better than any bird. Her perfectly pure voice rang out most exquisitely."

TIMES: "Miss Painter as Dolores is a radiant vision with a golden voice, a voice that worked wonders with two interpolated numbers. As far as light opera goes, she was never more clearly

the first lady of the land, and the music and the vitality and the sparkle of her performance last evening were a gentle reminder that certain of the more ambitious musical projects of the season would have fared better had she been among those present."

EVENING WORLD: "Seriously, Eleanor Painter sang and acted Dolores as no one but Geraldine Farrar could have sung and played the part. She was superb."

GLOBE: "I doubt if Miss Painter has ever sung better than she sings as Dolores. I know she has never looked more charming or acted with more dash and spirit."

EVENING TELEGRAM: "The role of Dolores has never been sung better than Eleanor Painter sang last night with her grand opera traditions and her performances of Carmen to aid her. She makes Dolores a vital little spit-fire."

EVENING POST: "Eleanor Painter's delightful voice was more than equal to the demands of Dolores. So much more that a couple of pleasing numbers were interpolated which she sang with skill and expression."



Photo by Campbell Studio

Crimi Plans Extended Tour Next Year

Tenor to Present Extended List of Recital Programs Before His Operatic Engagement

AMONG the operatic artists sailing for Europe last week was the young Italian tenor of the Metropolitan Opera Company, Giulio Crimi, who has this year completed his second season with Mr. Gatti's forces.

Mr. Crimi has appeared successfully in concert from time to time, as often as his operatic performances permitted, in the years he has been in America. Next season he will make an extensive concert tour under the management of the Universal Concert Bureau, as his operatic work does not begin at the Metropolitan till late in December. He will thus be free for concerts during the months of September, October, November and December and again in the Spring for festivals after the Metropolitan closes. Ralph MacFadyen, manager of the Universal Concert Bureau, and his associate, Frederick Twombly, are already booking Mr. Crimi for the coming season.

Just eight years ago Mr. Crimi made debut in opera at Treviso near Venice and in the remarkably short space of time he has sung in practically the leading opera houses of the world. Born in Catania, he originally set out to study law following in his father's footsteps; but misfortune overtook the family and young Crimi had to abandon his chosen career. He worked as a telegraph operator and his companions hearing him sing at his work advised him to give up his job and become a singer.

"I set aside one third of my earnings, less than \$30 a month," the tenor told us, "and went with them to Professor



Photo © Mshkin

Giulio Crimi, Metropolitan Opera Tenor

Aderno for singing lessons. It was hard, for I had to support my mother, my father having died. But I kept on for four years and then came my chance. I sang Catalani's 'La Wally' at Treviso and from that time on I have made singing my career." Crimi immediately, following his successful debut, was engaged for Venice, Palermo, Florence, Milan and other cities and everywhere he won high honors and was greeted with ovations. There is rejoicing in Italy, over the arrival of a new tenor and Crimi was hailed by opera-lovers everywhere in his country. He then sang in Covent Garden in London, at the Colon in Buenos Aires, from where the late Campanini engaged him for Chicago. From Chicago he came to the Metropolitan, where, during the past season, he appeared among other rôles in Leoncavallo's "Zaza," in which he scored with Miss Farrar one of the operatic successes of the Metropolitan's season.

Harold Land Engaged for Maine Festival

Harold Land, young American baritone, has been engaged for the Maine Festival which takes place on Sept. 30, and lasts one week. Mr. Land will sing in Rossini's "Stabat Mater," "La Gioconda" and "Otello," besides an aria and a possible group. From Jan. 1, 1919, until June 1, 1920, Mr. Land will have filled 110 engagements. On May 12 he sang Rossini's "Stabat Mater" in Toronto, Canada, and on May 21 and 26, he sings "Elijah" in Hartford, Conn., and Newburgh, N. Y. Mr. Land was engaged for a performance of the "Béatitudes" of César Franck in Worcester, Ohio, on May 25, but had to cancel it on account of the date in Newburgh the following evening, not being able to make the proper train connections.

May Peterson With Duluth, Minn. Matinée Musicale

DULUTH, MINN., May 2.—Under the auspices of the Matinée Musicale, May Peterson had a well merited success in recital on April 23, at the first M. E. Church. Several songs were repeated in response to the applause, and a number of extras included at the end of the printed list. In "Voi che Sapete," from Mozart's "Figaro," French songs by Fauré, Massenet and Widor, as well as in her Russian and Swedish pieces Miss Peterson proved herself an artist of unusual interpretative ability. She made a direct appeal in her American songs, which comprised the final group. Her accompaniments were played by Clarence Shepard.

Stricken Composers and Dramatists Ask German Government for Aid

BERLIN, May 8.—A committee of famous German dramatists and composers of music including Herman Sudermann and Ludwig Fulda, has made a personal appeal to President Ebert to assist Germany's playwrights and composers, most of whom are impoverished. The committee pointed out the desperate economic situation of German brainworkers, including authors and musicians, which has resulted in dangerous political tension between those who work with their brains and the manual workers.

NINE YEAR OLD PIANIST AGAIN SHOWS HIS GIFT

Jerome Rappaport Appears Before New York Audience for the Third Time

The boy pianist, Jerome Rappaport, appeared for a third hearing before the New York public on Wednesday evening, May 13, at Aeolian Hall. Would that other May-month born folks could look back to a birthday night when they, at the age of nine, had played a long recital program in a big concert hall before a critical New York audience, as can grown up Jerome many years from hence!

Apropos of this concert's being a benefit for two different army posts, "The Star Spangled Banner" had priority on the program. Scarlatti's A Major Sonata opened the program proper and in it Jerome showed, as in previous recitals, his facile technique, his delightful crisp little *staccati*, clean-cut phrasing with quick attacks, the sudden releases, and surprisingly light wrist-played passages of fifths and sixths.

In the Chopin group, the B Minor Prelude and B Flat and C Major Mazurkas, he produced a lovely singing tone and whispering pianissimo, while in the first mazurka he took the difficult jumps of sixths and tenths with amusing deliberateness and ease. The Bach C Minor Fantasia was, perhaps, his most taxing number, but it was an authoritative reading in spite of several little in-between notes that once or twice lost their way. Many Debussy veterans could take interpretation lessons from Jerome in the charming contrasts of his shading of the Second Arabesque, and the feathery quality of the little trills and scale passages in the "Danse de la Poupée" and Daquin's "Le Coucou." Interesting was his left hand treatment of Cadman's "Sounds in the Night." Scarlatti's Toccata, Eastwood Lanes' "Down Stream," and Mana-Zucca's rollicking "Frolic" proved to be the truly final numbers, as there were no encores.

J. A. S.

MATZENAUER

"The World's Greatest Contralto"

NEW YORK

"There is ravishment in her opulent and golden voice." *H. E. Krehbiel in the New York Tribune.*

"With Caruso, she gave the Metropolitan a performance that will not be forgotten. The triumphal end of the love song in the second act was the signal for an outburst which swept from floor to upmost gallery." *Max Smith in the New York Press.*

"The most beautiful voice heard upon the stage in this performance was that of Mme. Matzenauer." *Richard Aldrich in the New York Times.*

"The majestic woman, regally gowned, gave out a wealth of rich and powerful voice that shared the riots fairly with the popular idol." *Wm. B. Chase in the New York Evening Sun.*

"The laurels for a well designed and poetically executed performance must be granted to Mme. Matzenauer. There was a voice to which the heart could open. I confess that mine did. The loveliness, the allurements, the seductiveness, the reverie, and the dream, were in the glorious utterance of the singer. We cannot ask more." *New York Morning Telegraph.*

"It was Matzenauer's night, and the famous singer scored most effectively. Her famous golden tones were at their best." *New York Commercial.*

BOSTON

"Not within long memory has singing actress in or out of the opera house declaimed Brynhild's monologue with such sustained beauty of song, with such depth and height of tragic passion. With reason Mme. Matzenauer's hearers lingered to release in applause their answering emotion." *Boston Transcript.*

CLEVELAND

"Mme. Matzenauer sang the 'Letter Scene' from Tchaikovsky's opera, 'Eugene Onegin,' and here the gorgeous opulence of her voice found rich opportunity. It was magnificently done, and was rewarded by a stormy outburst of applause. Mme. Matzenauer has seldom, if ever, appeared in Cleveland, where she has long been a favorite, to greater advantage." *Cleveland Plain Dealer.*

PHILADELPHIA

"Not this season has anything else approached in sheer greatness and sublime beauty her final selection." *Philadelphia North American.*

"Her voice was superb. It was a remarkable piece of singing." *Philadelphia Evening Ledger.*

"The art of this musician-singer rose to planes almost unequalled." *Philadelphia Press.*

WASHINGTON

"The world probably has never heard a voice like Mme. Matzenauer's. Rich, beautiful, deep and susceptible of the finest flexibility, it can soar into the realms of the soprano with wondrous clearness, sweetness and beauty. This, with her splendid power of emotional and dramatic portrayal and her pleasing personality, is what makes Mme. Matzenauer incomparable." *Washington Star.*

"Margaret Matzenauer's phenomenal voice was probably never so effective or so enthusiastically appreciated as it was yesterday afternoon. Her well-arranged and well-selected program showed the voice—a rich, powerful contralto, with beautiful high tones of soprano range—in all its varying tone color. Her temperament runs the gamut of all the emotions, yet she never loses the refinement of style which marks the great artist." *Washington Post.*

DETROIT

"Mme. Matzenauer, who made her second appearance in the city, was in wonderful voice. Evidently this season the artist is enjoying the full glory of her talent, for she sings with an ease and a mastery which indicate her own pleasure in whatever she does, and pleasure she certainly accords her audience." *Detroit Free Press.*

"Her voice seemed wonderfully smooth, dramatically intense, invariably full and rich, and charmingly tempered to the mood of her song." *Detroit News.*

CINCINNATI

"She was in magnificent form and delighted her audience as much by the opulent power of her voice and its luscious quality as by her consummate art in using it." *Cincinnati Commercial Tribune.*

"Matzenauer was incomparable. She was the artist of voice and interpretation, the very expression in song of the lines and melodies." *Cincinnati Times-Star.*

CONCERT MANAGEMENT ARTHUR JUDSON

PENNSYLVANIA BUILDING,

PHILADELPHIA

Mme. Matzenauer Uses the Steinway Piano

LEVITZKI THE IDOL OF MACON FESTIVAL

Martinelli, Rappold, Mardones, Barrientos, Hempel and Homer Also Triumph

MACON, GA., May 11.—Although this chautauqua of the South has heard some wonderful voices during her four years of May Festivals, it has been left to the instrumental artist to appeal most to the temperament of the Southerner.

Barrientos and Martinelli, Alda and De Lucca, Hempel, Homer and Schumann-Heink have won their places in the hearts of South Georgians, but Mischa Elman and Mischa Levitzki have been idolized.

With his violin last year, Mischa Elman turned a music festival audience into a baseball crowd. No one thought Elman's ovation would be even remotely approached by another artist. But a twenty-one-year old boy, Mischa Levitzki, this year made that demonstration appear almost insignificant. This young Russian-American had a dignified audience, a music-loving, not a curiosity-seeking audience (for there were many other attractions last Friday night) literally hypnotized, stamping, yelling, and talking to him from the orchestra between his numbers. Without speaking a word, Levitzki played and played for more than two hours. He played four encores during his program and ten after he had concluded. He was then carried to the automotive Show, where society lionized him.

Levitzki, however, has not stood alone in his triumphs this year. The Festival has been a series of conquests for the artists.

Martinelli, appearing on the first night, supported by Marie Rappold and José Mardones, had one of the biggest audiences of the four seasons. Martinelli has always been a favorite in Macon—in fact, he has a loving cup which was presented to him in 1919. Rappold and Mardones both proved so popular that it is understood they have been invited back for next year's festival.

Barrientos, on the second night, had one of the best houses of this year. On account, however, of the temporary auditorium's impossible acoustics, Barrientos was not able to do her best work. She was appreciated, however, and termed by musical critics one of the greatest artists who has ever appeared here.

Mme. Hempel's program on the fourth night was a typical concert program. She had with her Coenraad Bos, the pianist, and Augustus Rodeman, flautist, and all were much applauded.

Homer was heard on Monday night by 3000 persons, which constituted the biggest audience the festival has ever had. Homer's program throughout was one that appealed, and she was forced to respond to four encores upon its conclusion. M. F. E.

MCCORMACK IN CHICAGO

Tenor Is Assisted by Lauri Kennedy in Recital

CHICAGO, May 13.—John McCormack, the popular tenor, last Sunday afternoon repeated his usual success at his recital given at the Auditorium Theater. The big audience chamber was filled to its capacity with an enthusiastic crowd, and his program, much along the lines of his former appearances, brought to hearing music in song of diverse kinds and sorts.

The customary classic airs, this time by Handel, began the recital, then came a group of new songs by American composers, including Arthur Foote, A. Walter Kramer and Arthur Whiting, a set of Irish folk songs, and again an American group, several of which were presented here for the first time. Mr. McCormack was in excellent voice and sang with clear enunciation and the pure, liquid tone and with the genuine artistic style which distinguishes this well known singer.

Edwin Schneider, with his admirable accompaniments, and Lauri Kennedy, the violoncellist, with several solos, assisted in making the program entertaining and interesting. M. R.

ARTISTS IN "GLOBE" CONCERT

Edwin Hughes, Mme. Winetzkaja, Alberto Bachman Give Fine Program

At the *Globe* concert given on Monday evening, May 10, at the New York City College Auditorium, Edwin Hughes, the pianist, was heard in groups of compositions by Chopin, Schubert, Schuette and Strauss. His rendition of these numbers was in a masterly style, displaying fine musicianship, and he was accorded a warm reception by the large and appreciative audience present.

Another well-known artist who took part in this program was Mme. Marie Winetzkaja, mezzo-soprano, who sang several groups of songs. Mme. Winetzkaja was especially successful in "Yohrzeit," by Rhea Silberta, who acted as her accompanist, and she was much applauded after a group of songs by Paadilhe, De Koven and Schindler. Alberto Bachman, violinist, played three pieces by Gustav Saenger, with the composer at the piano.

Aborn Opera School Presents "Martha" Excerpts in New York School

Excerpts from Flotow's "Martha" were given at the DeWitt Clinton High School, New York, on the afternoon of May 2, by pupils of the Aborn School of Operatic Training. Those taking part in the worthy performance were Grace Hoffman, Grace Bradley, Teles Longtin and Leo de Hieropolis. Karl Schroeder was stage director and W. J. Falk, pianist.

Raymond Wilson to Give Summer Course in Syracuse

Raymond Wilson, American pianist, whose recitals this year in New York, Chicago and elsewhere have met with success, has decided to offer a summer course of piano instruction in Syracuse, N. Y. Judging by the large number of applications already at hand the class will duplicate that of last summer.

TWO ORCHESTRAS IN KENTUCKY FESTIVAL

Minneapolis and the Russian Symphonies Take Leading Part in Four Programs

LOUISVILLE, Ky., May 11.—The thanks of the community go out to Ona B. Talbot for bringing to us four concert performances of such excellence that they took the form of a music festival of small but artistic proportions. The concerts were given at Macauley's Theater, on Thursday, Friday and Saturday of last week, and included two performances by the Minneapolis Symphony, one by the Russian Symphony, with Henry Hadley as guest conductor, and a fourth given over to Lucille Lawrence, contralto, and Oliver Denton, pianist.

The attendance was excellent, considering that many local musicians had gone to the Cincinnati Festival, and at times there was much enthusiasm. The two opening concerts were given on Thursday afternoon and evening by the Oberhoffer forces, and embraced the Sibelius Symphony in E Minor, the Rachmaninoff Symphony in E Minor, the Rimsky-Korsakoff "Hymn to the Sun," the finale to Wagner's "Ringgold," the Sibelius "Valse Triste" and "Finlandia," the Overture to the "Midsummer Night's Dream" and the "Peer Gynt" suite.

The soloist for the afternoon concert was Harriet McConnell, contralto, whose reception was of the greatest warmth and cordiality, as was that of Rafaelo Diaz, who was the evening soloist. Diaz revealed a robust tenor voice of excellent quality and compass in his arias from "Gloconda" and "Romeo and Juliet."

The Friday concert brought to the front Lucille Lawrence, contralto, who is

a native Kentuckian, and who has developed into a pleasing singer. Associated with her was Oliver Denton, the pianist, and Isaac van Grove, accompanist.

The finest concert of the series was given on Saturday evening, when Henry Hadley and Modest Altschuler divided honors at the conductor's desk and presented the Russian Symphony in a brilliant program of unhackneyed numbers. Mr. Hadley's half of the program was given over entirely to his own compositions and embraced the "Herod" Overture, Six Silhouettes, a number from his opera, "Azora," and two from "Cleopatra's Night."

The latter half of the program was made up of the Kalinnikoff G Minor Symphony, Spendiario's "Three Palms" and Votichenko's "Easter Feast in Ukraine." Both Mr. Hadley and Mr. Altschuler were recalled many times and generously responded with encores. H. P.

Nana Genovese Gives Informal Recital in Chicago

CHICAGO, ILL., May 3.—Nana Genovese, the Italian mezzo-soprano, gave an informal musicale at Kimball Hall on April 30, when her program consisted entirely of songs by Eliza Doyle Smith, with the composer at the piano. "My Days Remember" opened the program, while the other songs heard were "The Song of the Rose," "Sweet Norah Daly," "The Polish Lad" and "O Wonderful Sun of Life." Mme. Genovese sang them all delightfully and was much applauded with the composer.

Douglas Stanley in New Quarters

Douglas Stanley, the New York vocal teacher, has moved his studio to larger quarters at 353 West Fifty-seventh Street.

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Liela A. Breed Flays Chicagoans for Slighting Own Musical Artists



Some Chicago Musical Products. Left to Right—Florence Lang, Soprano; Herbert Gould, Basso; Liela A. Breed, Louise Lindner, Pianist-Accompanist; Eugene Stinson, Baritone. Miss Lang and Messrs. Gould and Stinson Are Three Pupils of Miss Breed's Who Made Successful Debuts in Chicago This Past Season

CHICAGO, May 15.—Some pointed and concrete opinions regarding the prestige and popularity through the country of Chicago artists, come from Liela A. Breed, one of this city's most noted and prominent vocal exponents. She found occasion recently to express herself regarding the derelict manner in which Chicago organizations and managers treat local artists, and there is justice in her remarks:

"Local choral and symphonic bodies engage many artists for their big concerts from the East and elsewhere, who are very often inferior to many of the city's own vocalists and instrumentalists, simply, it would seem, to have someone from outside instead of selecting their artists from the many excellent ones right on the ground. It is again the old saying, 'A prophet is not without honor save in his own country.'"

"Chicago is not only geographically the musical center of the United States, but surely so musically, and the situation should be such that the local artist could find engagements for concerts and recitals in Chicago without having to go on East and start from the remote Atlantic sea-board.

"The idea of twenty or thirty years ago, that a musical artist, in order to get a considerate hearing in Chicago, must go to New York first, still exists, and it is unfortunately true. This is a sad state of affairs. There is just so much waste of money and time in being booked from New York; for while Chicago as

yet is not the center of the booking and dating of artists it should, by virtue of its most advantageous situation, be the real starting point and booking station of all the world's artists. It is the headquarters of the chautauquas of the country and the 'greatest railroad center in the world.' It is indeed strange that it is still unexploited in the concert and booking field.

"Furthermore, it is an undisputed fact that there is a more prodigal wealth of voices of unusual timbre and beauty in the Middle West than anywhere else in America.

"Surely the country ought to awaken to the truth that Chicago affords the musical activities of the world more, and often better material than any other city in the Union, and conductors, directors and managers of organizations, both choral and instrumental, need not travel afar as they have continued in doing since America was discovered, for their assisting artists, when right at hand so many artists of fame and rank are available. In my opinion, it might not be a bad idea for the New York managers to open up branch offices in Chicago."

While Miss Breed has brought before the musical public of America many artists of exceptional talents and ability, she herself does not voice the above sentiments for her own advantages but rather for the great body of music masters who have found Chicago an ideal spot for the dissemination of their art, and for the general culture of the musical public at large. M. R.

Mildred Faas Filling Many Engagements

Mildred Faas, the Philadelphia soprano, has just completed one of the busiest concert seasons of her career. Thirteen engagements in Philadelphia and twenty-four out of town have been recorded, in all of which she scored unusual success and in many cases winning a number of re-engagements. Norfolk, Va.; Hazelton, Pa.; Baltimore, Md.; Pittsburgh, Pa., and Bethlehem, Pa., are among the many cities covered by Miss Faas during the past season. On May 28, she will be one of the principal soloists at the Bach Festival in Bethlehem, Pa., thus making her fourth consecutive annual engagement at this important musical event. Her most recent concerts include Pittsburgh, Pa., April 9; three church services in Philadelphia on April 11; in recital at Norfolk, Va., April 12; again in Philadelphia on April 13, Hazelton, Pa., with the Russian String Quartet of the Philadelphia Orchestra on April 14 and the University Extension Society in Germantown, Pa., on April 15.

Flatbush Morning Choral Gives Third of Private Concert Series

The third private concert by the Morning Choral of Flatbush, conducted by Herbert Staveland Sammond, was given in the Music Hall of the Brooklyn Academy of Music on Thursday evening, April 15, to a large audience. The program began with a group of songs by Percy Rector Stephens, R. H. Woodman and J. P. Dunn, given by the chorus. At their second appearance, they sang songs of different nations, seventeenth century Italian, old English, Irish, and two Scotch

airs, the second of which Mrs. I. J. Longbotham, the soloist, was obliged to repeat. A Bach air was well performed and a vocal waltz composed by Mr. Sammond. The last number by the chorus was Bemberg's "Nymphs and Fauns" with incidental cadenza sung by Mrs. John A. Campbell of the Club. The Choral was assisted by Charles Troxell, tenor, accompanied by Helen Steele; also by Weltzin Blix, baritone. After his singing of "Capt. John McPherson," Mr. Blix was encored twice. Mrs. George H. Tomes, of the choral, played the piano accompaniments creditably and in a sympathetic manner. A. T. S.

Bertha Stocking, Pianist, in Concert

Miss Bertha Stocking, pianist-accompanist, scored a brilliant success at the fourth concert given by the University Heights Choral Society, at the University of New York, on April 27. Michel Penha, eminent Dutch 'cellist, was the assisting artist, playing the Boellman Variations and shorter pieces, with Miss Stocking at the piano.

Miss Stocking is another artist from the La Forge-Berumen studios, having studied with both Frank La Forge and Ernesto Berumen for several years.

Musicians See "Humoresque" Filmed

A notable gathering of musicians in general and violinists in particular attended the private exhibitions of a new motion picture based upon Dvorak's "Humoresque," at the Cosmopolitan projection room and the Ritz-Carlton last week.

Toscha Seidel, the Russian violinist, brought his whole family to see the pic-

ture. Among other musicians who viewed the "Humoresque" film were Leopold Auer, Eddy Brown, Anna Fitziu, Mr. and Mrs. Sigmund Spaeth, Maximilian Pilzer, Mr. and Mrs. Alfred Megerlin, Rudolph Larsen, Mr. and Mrs. Philip Mittell, Jacques Gottlieb, Fitzhugh Haensel, W. Spencer Jones, Blanche Freedman, S. E. McMillen and Francis Macmillen.

CONCERTS IN BALTIMORE

Treble Clef Club Sings at Roland Park—Choir Gives Secular Program

BALTIMORE, Md., May 7.—At St. David's Hall, Roland Park, the Treble Clef Club, Eugene W. Wyatt, conductor, assisted by Anna G. Baugher, contralto; Dr. B. Merrill Hopkinson, baritone; with Mrs. Henry L. Franklin and Alderson Mowbray, pianists, presented the third program of the season before a very large audience. A Spanish Motet by Victoria and choruses by Thuille, Beach, Fourdrain, Rimsky-Korsakoff, with works by local composers, Eugene Wyatt's two Shakespearean songs and Franz C. Bornschein's "The Elves" proved the vocal merits of this organization of singers. Mr. Wyatt has trained his forces admirably, and effective performances were given to the various numbers. Incidental solos were sung by Mrs. Edgar T. Paul, Mrs. Leroy Templeman and Mrs. Henry Franklin. The chorus has a membership of fifty singers.

A secular concert was given by the choir of Grace and St. Peter's Protestant Episcopal Church at the parish house on May 6, under the direction of John Deneus, organist and choirmaster. Assisting soloists were Dr. J. K. Uhlig, Mrs. A. W. Groppe, Walter Linthicum and Oscar Lehman. Fifty voices—thirty-two boys, four women and fourteen men—participated.

A concert under the auspices of the Mordecai Gist Chapter of the Daughters of the American Revolution, was given on May 7, at the home of Mrs. Matthew Gault. Mrs. Edgar T. Paul, soprano, was the soloist. F. C. B.

Boston Art Museum Concerts Growing in Popularity

BOSTON, May 7.—The success of the second free concert at the Boston Art Museum, held on May 1, was sufficiently greater than the first to indicate that these concerts are desired and appreciated by the Boston public. Thirty-five hundred persons sat or stood in attentive silence last Saturday evening while the Harvard Glee Club of 100 voices, under the direction of Dr. A. T. Davison, gave a program of serious choral music by Palestrina, Vittoria, Lotti, Bach, Lassus, Haydn, Brahms, Rubinstein, Banck, Morley, Foote and Coleridge-Taylor. The old church music was particularly impressive in the architectural surroundings, the effect being similar to hearing a choir in one of the vast European cathedrals. The compositions were chosen from the two programs given by the club in Cambridge this winter. C. R.

Fanning's London Triumph Leads to Important Engagement

Daniel Mayer, who manages Cecil Fanning in both Europe and America, this week received a second cablegram from his London office announcing that owing to Mr. Fanning's success at his opening recital he has been engaged to sing the baritone part in a performance of Beethoven's Ninth Symphony at Queen's Hall on June 2. The conductor for this occasion will be Albert Coates, the Englishman who was chief conductor at the Imperial Opera, Petrograd, and who has since been prominent in London and Paris. He also conducted several performances for the Boston Opera Company during its season in Paris in 1914.

Thieves Take Singer's Gowns and Jewels from Her Apartment

Burglars ransacked the apartment of Della Baker, coloratura soprano, on April 20, taking a fur coat, gowns and several thousand dollars' worth of jewelry. As a result of the robbery, Miss Baker was compelled to break a professional engagement at the Metropolitan Tabernacle, N. Y., where she was to sing on April 25.

Mischa Levitzki is the pianist engaged for next season's series of the Holyoke Music Course, in Holyoke, Mass., given under the joint direction of W. C. Hammond, dean of the music department of Mt. Holyoke College, and the Holyoke Chamber of Commerce.

Caroline Curtis Now Appears Under Bia's Concert Management



Photo © Edward Thayer Monroe, N. Y.

Caroline Curtis, Soprano

Caroline Curtis, lyric soprano, who has had a number of successful concert appearances during the past season, has come under the concert management of Raoul Bia's, who is announcing her for a series of engagements for the season 1920-21. Miss Curtis has been before the public only recently. She hails from Jamestown, N. Y., and has done most of her studying under Otto T. Simon of Washington, and Jean Criticos.

John Louw Nelson's Compositions Presented Before Bronxville Club

BRONXVILLE, N. Y., May 3.—On Tuesday, April 27, the music of John Louw Nelson, the young composer, was heard at a meeting of the Nondescript Club, when Lydia Vosburgh, soprano, sang two groups from his program of songs now being published. Both singer and composer were heartily applauded. Mme. Olive Fremstad, who was present, delighted her hearers with a group of Swedish folksongs, which she sang inimitably, accompanying herself at the piano.

St. Olaf Choir Impresses Brooklyn

A lovely and impressive concert was given on Sunday, April 25, at the Brooklyn Academy of Music by the St. Olaf Lutheran Choir of Northfield, Minn. This is their first tour of the United States, although the choir has been in existence since 1903, when F. Melius Christiansen, the leader, first took up his work in the little college in Northfield. The work of the singers on this occasion was deserving of the highest praise, and the program presented was composed of masterpieces of the Protestant Church, from Luther's "A Mighty Fortress Is Our God" to a "Hosanna," by the conductor. Perhaps the finest work was done in Bach's double chorus, "Blessing, Glory and Wisdom," and there were compositions by Lindeman, Schren, Cruger and Nicolai. A. T. S.

Goldsboro, N. C., Applauds May Peterson

GOLDSBORO, N. C., May 1.—The appearance of May Peterson here last month proved to be one of the best recitals we have heard in a long time. The charming Metropolitan singer won her audience from her first number and was given an ovation several times in the course of the program. Her singing of classics and modern songs and arias was of the highest order, her delivery of Mozart having the same charm as her American songs and her encores, which consisted of many favorites, like "Comin' Through the Rye" and "The Last Rose of Summer." Stuart Ross was Miss Peterson's accompanist.

Spartanburg Resumes Its Festival After Two Years' Hiatus

Prominent Soloists and Metropolitan Orchestra Under Richard Hageman's Direction Give Southern City Brilliant Programs—Ovations for Raisa, Homer, Martinelli, Fontrese, Rimini, Davis, Bechtel Alcock, Lamont, Torpadie and Tittman

SPARTANBURG, S. C., May 14.—After two years of interruption due to war and its aftermath the Twenty-fourth Spartanburg Music Festival closed here May 6, having proved most successful from every standpoint.

The life of the Spartanburg Music Festival has created a discriminating love for good music in this city and the directors had made every effort this year to outclass all previous series in the selection of artists.

With a backing of guarantors of 170 of the city's public spirited citizens the directors launched into this year's festival financially with the determination to break all records.

The opening night "Aida" was presented by the Converse College Choral Society with Rosa Raisa taking the leading rôle, and Marguerite Fontrese as Amneris. Rhadames was sung by Forrest Lamont and Amonasro by Giacomo Rimini. Charles Tittman sang the rôles of the King, A Messenger and Ramfis. Miss Raisa's dramatic ability and brilliant art pleased her hearers who hailed her as the star of the evening. Miss Fontrese is a splendid young artist who did capable work and whose voice is rich and full. Mr. Lamont, who made his initial bow to music lovers here, enjoyed a well-merited success. Mr. Tittman is not a stranger here, in fact, he is a great favorite, and the amazing range of his voice delighted his audience immensely. Mr. Rimini, of the Chicago Opera Association, sang with dramatic effect, while the work of the Choral Society has never been better. The male section particularly was this year fuller and richer than in years past. Professor Edmon Morris, dean of the School of Music of Converse College, had done excellent work in his training, and the chorus members have worked untiringly through the year.

In the absence of the New York Symphony Orchestra, the Metropolitan Orchestra was engaged. Richard Hageman, director. The orchestra proved most satisfying, and Mr. Hageman, who

has directed here previously, found himself among friends. He won a signal personal success.

Children's Chorus Heard

At the popular concert Wednesday afternoon the event of the program was the singing of the children's chorus of 500 voices from the city schools, who, under the training of Mrs. B. L. Blackwell, deserve honor. The art of Greta Torpadie, as soloist, added to the delight of the matinee.

Saint-Saëns' "Samson and Delilah" was presented at the second evening concert with Mme. Louise Homer as Delilah and Ernest Davis as Samson. Mme. Homer is a great favorite here and received a warm welcome. Her work was wonderful in this particular rôle. Mr. Davis was enthusiastically applauded. His voice is of lyric caliber and brilliant quality. Mr. Tittman did creditable work as Abimelech and the High Priest. The chorus and orchestral work was excellent.

Alcock Sings With Orchestra

Schumann's "Spring" Symphony was heard at the Thursday afternoon concert and the work of the orchestra was excellent. Other orchestral numbers consisting of the "Tannhäuser" Overture, Handel's "Largo," Liszt's symphonic poem "Les Préludes," and several smaller numbers. Bechtel Alcock was the artist chosen for the day, singing an aria from "Hiawatha," by Coleridge-Taylor, and a group of songs. A local touch was given by his rendition of "The Front at Last," words by William Sinkler Manning, son of Ex-Governor and Mrs. Richard Manning of this State, and musical arrangement by N. Irving Hyatt, professor of Organ at Converse College, who acted as Mr. Alcock's accompanist.

Mr. Alcock is no stranger here, he, with his wife, Merle Alcock, having appeared here two years ago in concert. He found a warm welcome, did splendid work and was gracious with encores.

Never in the history of the Festival has a Spartanburg audience witnessed

or enjoyed a more brilliant artists' night. In the absence of Tetrassini, who was forced to cancel her engagement, the director was fortunate in securing Martinelli and Homer, who, while "on the ground," consented to sing on artists' night.

Martinelli Unexpected Soloist

Martinelli, who appeared in Macon, Ga., the previous evening, by traveling overtime was not able to reach the city until after seven o'clock, but none the worse for his trip, appeared in excellent voice and spirit. The two artists responded to encores until one almost lost count. It was a happy evening and those on the stage seemed to enjoy it quite as much as the audience. Richard Hageman and his orchestra, who had been growing in favor all week, reached a splendid climax in the work of the evening, and they were applauded at every opportunity. It was a triumph all round.

A pretty incident occurred during the evening, one that was not on the program. A mocking bird, attracted doubtless by Louise Homer's singing, found its way into the auditorium while the orchestra was giving one of the numbers, and then, after Homer began singing, the bird came to rest on the wire supporting the chandelier immediately above the singer's head. The prima donna noticed the bird and exclaimed, "It seems that I have a rival." Throughout the remainder of the concert, the little bird made its escape from the building, always returning when Homer came back to the stage.

Socially, the entire week was brilliant and several affairs were arranged for the artists, the chief being a Rotary Dinner at the Country Club. The Kiwanis also gave a dinner at which Mr. Hageman was the honor guest. Mrs. A. G. Blotcky also entertained a number of artists at an after-concert party, and Mr. and Mrs. Isaac Andrews entertained at luncheon for Mme. Raisa, Forrest Lamont and Mr. Rimini.

J. R. D. JOHNSON.

Greta Torpadie and Royal Dadmun Sing Before Greenfield (Mass.) Club

GREENFIELD, MASS., May 1.—Before the Woman's Club on the evening of April 26, a joint recital was given by Greta Torpadie, soprano, and Royal Dadmun, baritone, both of New York. The singing of Scandinavian songs by Alnaes, Grondahl, Sibelius, Lie and a French group by Saint-Saëns, dell 'Acqua, Févriér and Dupont revealed Miss Torpadie's exquisite art. She also won favor in songs in English by Salter, Gaynor, Buzzi-Peccia and Kreisler. For Mr.

Dadmun there was a Handel air, songs by Grieg, Sinding, Widor, Fauré, Debussy, Fourdrain, Moussorgsky, Quilter and two Negro spirituals by H. T. Burleigh. In all of them he sang with fine vocal quality and a keen sense of interpretative values. Harold Spencer was the excellent accompanist for both singers.

Chicago Symphony Closes Albany Season with Raymond Havens as Soloist

ALBANY, N. Y., May 5.—The Chicago Symphony Orchestra in the closing concert of the season last night at Harmanus Bleeker Hall, was heard by a small but appreciative audience. The program opened with the overture to "Russlan and Ludmilla," by Glinka, followed by the Tchaikovsky Fourth Symphony. The real triumph of the evening, the "Liebestraum" of Liszt, was given as an encore in response to the prolonged applause. The final group comprised a duo for violins and cellos, from the suite, "Ruses d'Amour" of Glazounoff, and the Brahms-Dvorak "Hungarian Dances." Raymond Havens, pianist, was assisting soloist and his big number was the Rubinstein Concerto, in D Minor. Frederick Stock conducted brilliantly. H.

Minnie Carey Stine in East Fultonham, Ohio

EAST FULTONHAM, Ohio, May 5.—At the Methodist Church, Minnie Carey Stine, contralto, of New York, appeared on the evening of April 28, in an excellent recital. She sang arias from "Dinorah" and "Samson and Delilah," with admirable quality and in her songs, which included compositions by Curran, Gilberté, O'Hara, del Riego, Guion, Loud, Harling, Gaul, Stickles and H. T. Burleigh she was received with enthusiasm. She also sang appealingly old favorites like "Carry Me Back to Ole Virginny" and "Darling Nellie Gray." Louise Mylius Pfister was her accompanist.

Pottsville, Pa. Reorganizes Oratorio Society

POTTSVILLE, PA., May 5.—The Pottsville Oratorio Society, which flourished in this city seventeen years ago is being revived by James E. Prescott, who led the organization successfully at that time and who left the city to locate in Connecticut. Later he returned to this state, taking charge of the music in one of the largest churches in Allentown, and led the Arion Male Chorus in that city. Returning to Pottsville he was persuaded to reorganize the Oratorio Society, upon which work he has entered. He has formed a male chorus as a nucleus.



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MEDICAL EXPERTS SANCTION MUSICAL THERAPY IN BALTIMORE HOSPITALS



The Johns Hopkins Musical Association, Showing the Members of the Johns Hopkins Orchestra and the Johns Hopkins Choral Society, Charles H. Bochau, Conductor. Inset—Edwin Litchfield Turnbull, President Photo © Bachrach

BALTIMORE, May 15.—Encouraged by the success and the beneficial results of the concert given Sunday afternoon, May 2, before the patients at the Phipps Clinic, the psychiatric department of the Hopkins Hospital, the Johns Hopkins Musical Association, which consists of the Johns Hopkins Orchestra, eighty-five musicians, and the Johns Hopkins Choral Society, sixty-five singers, under the direction of Charles H. Bochau, played before the patients at the Church Home and Infirmary, Sunday afternoon, May 9, and on May 16, at the Hospital for the Women of Maryland, Lafayette Avenue and John Street.

The concert given at Phipps Clinic was unique, as it marked the beginning of a new field of activity for the Johns Hopkins Musical Association. The program presented for the benefit of the patients of the psychiatric department made evident the fact that music has its psychological and emotional results and, when presented as carefully as on this occasion, it has inspiring and physical effects worthy of therapeutic attention. The concert was given on one of the spacious porches and the lawns nearby were filled with convalescing listeners, some in wheel chairs, others on cots, and many who heard only through the open windows in the surrounding buildings.

As the result of this experiment upon the patients the plan has been arranged to visit other hospitals and dispense symphonic and choral programs to stimulate the sick. This curative phase of music is being given serious attention and has been countenanced by the authoritative medical specialists at the Johns Hopkins Medical School. Naturally the Musical Association, which has so quickly become an integral and indispensable part of the Johns Hopkins University is bent upon developing this special aspect of its influence.

The remarkable growth of the organization is due to the ideals which have been outlined by the energetic officers of the Johns Hopkins Musical Association, the aim being to promote appreciation for good music in the University and in the community. Edwin Litchfield Turnbull, president; Frederick H. Gottlieb, vice-president; Professor C. C. Thomas, secretary, and Dr. Paul Eaton, treasurer, with the aid of a board of trustees consisting of Dr. Frank J. Good-

now, president of the university, and Professors John A. Latané, David M. Robinson, Carl Thomas, Drs. Thomas Cullen, Thomas R. Brown and Hugh Young have given their attention to the cultural and sociological development of the two musical bodies which now have become so vital to the student life at the University and have further become of such marked value to the community.

It is no vain hope to expect that from this humble musical effort there may eventually be formed a department of music at the Johns Hopkins University,

with its educational features. Suffice it to say that the conscientious initial efforts, the result of the labors of Charles H. Bochau, who directs both the orchestra and the chorus, has led the public to appreciate the possibilities of future development of the Hopkins Musical Association. The civic art life and educational values seem ready for this stimulating musical activity, and with the ideals as outlined by the officers of the association being carried into successful effect, there is every assurance that progress is forthcoming.

As has been accomplished at several of the large educational institutions in America, such as Harvard, Yale, Columbia and Leland Stanford Universities and others, our local seat of learning may some day possess its endowed department of music, with courses of study, lectures, recitals, concerts and other musical entertainment open to students of the university and to outsiders, and this possession will have been brought about through the initial struggles of the members of the Johns Hopkins Musical Association. F. C. B.

MOISEWITSCH IN RICHMOND

Russian Pianist Makes Splendid Impression in Virginia City

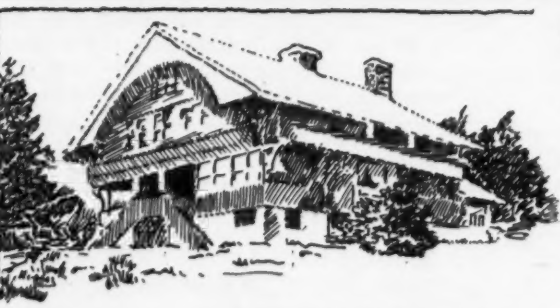
RICHMOND, VA., May 5.—Rarely has a pianist stirred a Richmond audience as did the Russian artist, Benno Moiseiwitsch, who recently appeared here under the auspices of the Musicians' Club. One of the interesting features of his appearance was his great friendship for John Powell. Mr. Powell had sung his praises in glowing terms, and his performance was ample justification for the high regard in which his American contemporary holds him. Moiseiwitsch has the fire of youth with the ripe mature background intellectually of the older generation of pianists. The Chopin Sonata in B Flat Minor was superbly played. The "Marche Funèbre" stirred the audience profoundly. As a compliment to Mr. Powell, and the city at large, he gave the Virginia composer's "Variations and Double Fugue on a Theme of F. C. Hahr." His performance was the signal for an ovation, in which he made the composer join. J. W. J.

Ugo Ara Off for Italy on Important Artistic Mission

Ugo Ara sailed on Tuesday, May 11, on the *Canada* for Italy, where he will remain for a short time to complete important negotiations, which he began while in Italy this winter. Mr. Ara in the short time he was in New York recently accomplished important work, the plans of which, when finished, will result in an announcement of international importance.

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CZECHS PAY HOMAGE TO FOERSTER AND SLEZAK

All Prague Joins in Honoring Composer at His Sixtieth Birthday—Slezak as Guest Artist in National Theater of Bruenn Received with Acclaim—Mme. Ehrlich, Another Favorite in City's Musical Life

Bruenn, March 16, 1920.

TO a large extent the first two months of the year were given to the celebration in our musical world of the sixtieth birthday celebration of Josef B. Foerster, the noted Czech composer. Foerster, whose birthday was on Dec. 20, belongs to the most important productive artists of the country.

The son of Josef Foerster, organist of St. Veit's Cathedral at Prague, he abandoned technical studies and devoted himself at an early date entirely to music. Foerster knows the national musical literature as well as the foreign. At an early age he acquired a knowledge of the important chapters of world literature in the original languages in which they were written. In 1893 he accompanied his wife, Berta Foerster Lauterer, prima donna of the Czech National Theater, to Hamburg, where he remained a few years as composer and writer on musical subjects. From Hamburg he followed his wife to Vienna, where she joined the opera forces.

Since the political change Foerster has been professor at the Conservatory and the Czech University at Prague. His activity covers all fields of the literature of music. He is most active, though, in lyrics, and the elegy finds in his a great interpreter. As a composer of songs we would compare Foerster to Franz Schubert and Hugo Wolf. His choral operatic and instrumental compositions are too well known to require much comment.

Foerster has always clung to the classic form in his instrumental music, but he brings out much that is new in content. He is modern in his means of expression, but is always easily understood and withal musical. What he produces is culled from his own experience—reflections of a rich life. A lover of all that is lofty and noble and good, Foerster shows himself a worshiper of God and Nature and noble womanhood. To search for sensations or the exotic is unknown to him, for he believes that mastery is shown by restraint, and while his command of technic enable him to cope

with the most difficult problems in music, he always dwells with works of inner depth and intimacy of feeling instead.

His first subjects for musical treatment were provided by his family, notably by his sister, Maria, who died a tragic death while very young, and in whose memory Foerster wrote his Piano Trio in F Minor. Dedicated to Foerster's mother is the Trio in B Major. In opera Foerster is creator of the psychologic drama, in which the outer action is often obscured while the inner life is pictured—yet his operas maintain themselves remarkably!

This master's sixtieth birthday anniversary provided the opportunity to honor his life work, and wide circles of our population availed themselves of the occasion to do homage to Foerster. Song recitals, choral concerts, chamber music and symphonic concerts alternated in Prague and afforded creditable interpretations of Foerster's works. The National Theater brought out his four operas and our best musicians vied with each other to do their share. Verily, the last few weeks in the musical life of the new republic were dominated by the effort on the part of the Czechs to do honor to Foerster.

Slezak as Guest Artist

It was a rare privilege to hear Slezak as *Canio*, in the theater at Bruenn, and it need hardly be said that this artist always finds a most cordial welcome in the city of his birth. Slezak's *Canio* is Slezak's *Othello* in white, so to speak; he feels the part unto the last fiber of his being. From the bluff and grandezza of the lowly comedian, Slezak gradually rouses himself to sobbing grief until a quivering impulse of indomitable resolve makes itself felt. As we perceive Slezak in the opening door, as we hear his first words in the twilight, stammering words of impending despair, we feel the demon of jealousy which whips into fury this poor, broken creature and counsels him to have a reckoning with fate. The tragedy of the part, the symbolism of the work, all this Slezak has painted for us in more vivid colors than we have perceived heretofore, and he matched his great art in his vocal performance!

His voice was most flexible and appealing. The applause was tumultuous and unheard of since the appearance of Slezak's famous partner, Mme. Jeritza, also from the Vienna Opera. Mme. Ehrlich was *Nedda*, an excellent singer, and one of the most valued members of our own opera forces. Karl Mohn conducted, which statement in itself tells the initiated that the conducting was entrusted to a master who understands the orchestra down to the smallest detail of shading.

In the Municipal Theater of Bruenn Mathilde Tischler Ehrlich is a leader, among the artists. Mme. Ehrlich studied at the Vienna Conservatory, her first engagement being at the Comic Opera in Berlin, whence she came to the Vienna Opera. It is rumored that her reasons for coming to us are "culinary." Mme. Ehrlich counts among her best parts those of *Carmen*, the Puccini operas, *Desdemona*, *Elektra*, *Salome* and *Martha* in "Tiefeland." She is a cousin of Pavlova's conductor, who urged her to visit the United States, and it is quite possible that Mme. Ehrlich may sign a contract which has been suggested to her during recent months. It is often remarked how reserved this artist is in depicting of emotions, and how she always impresses the listener as being a fountain of strength beside so many other artists of less talent and experience who indulge in a constant play of semaphoric emotional signalling. Mme. Ehrlich controls a voice of rich soprano and her powers have perhaps been best shown in team work with Slezak in "Othello," in which she was a good match to Slezak and that means much before the eyes of our public.

Slezak as *Othello* excelled Slezak as *Eleazar*, for here the artist goes beyond the narrow spheres of the operatic work, and searches the heights of Shakespeare's philosophy to bring us an *Othello* of plastic form. There was every indication that our public considered *Othello* the best rôle of Slezak, and the deafening salvos which followed his appearance in this rôle indicated that he had reached the highest point of appreciation. E. H.

SELMA CLUB TAKES LEAD IN PRESENTING ARTISTS

May Peterson, Louis Kreidler and Cherniavski Trio Appear in Alabama Town

SELMA, ALA., May 12.—The Music Study Club, Mrs. W. W. Harker president, is the principal factor for good, musically speaking, that this city can boast. It has just concluded a season productive of much good. Recitals were given by the following local musicians: Mrs. Spier of Furman, pianist, assisted by Mrs. John Creagh, soprano; Miss Brinsh, pianist, and Mrs. Rothschild, violinist; Miss Early, violinist; Mrs. Duglinson and Mrs. Paulowitch, contraltos; Mrs. Simpson of Furman, pianist, assisted by Mrs. Creagh, soprano; Mrs. Harper, organist, assisted by Mrs. Atkins, soprano; Alonzo Meek, organist, assisted by Mrs. Harper, soprano.

Not long ago, under the auspices of the Music Study Club, Betty Gilmore, harpist, of Birmingham, gave a recital in Selma. Miss Gilmore was assisted by Marie Smith, soprano, of this city and both soloists were enthusiastically received. In exchange, the Music Club sent to Birmingham, Mrs. Simpson, pianist, and Mrs. W. W. Harper, soprano.

For the artist series the club presented Louis Kreidler of the Chicago Opera Association, May Peterson of the Metropolitan Opera Company and the Cherniavski Trio.

The Junior Music Study Club, Marguerite Barnes, president, is flourishing like the bay tree. The young people are closing an enthusiastic year with a recital on May 21.

The Y. M. C. A. Boys' Band is one of the promising organizations of the city. Under the able leadership of Alonzo Meek, these young musicians are giving much time and enthusiasm to their work and are improving rapidly and steadily. On May 5, four members of the New Orleans French Opera Company gave a concert at the Academy of Music for the benefit of the band. M. Kanony, baritone, was particularly fine, and the dancing of Mlle. Margot Ladd was well received.

The High School Orchestra is another good musical influence among our young people. Directed and trained by Gertrude Early, supervisor of music in the public schools, the ensemble work of these embryo artists is most admirable.

Selma musicians who attended the Old State Federation Convention last month, were Mrs. Harper, Marie Smith and Mr. Simpson, who were among the soloists and Mrs. Bowie Smith and Mrs. Walter Allen, who assisted in the big state chorus. Mrs. Harper was re-elected a member of the Executive Board.

Mention should be made of an orchestra recently organized, which has already given much pleasure to Selmians. The members of the orchestra are Mrs. Rothschild, Miss Early, Isidore Rossman, violinists; Mr. Davis, cellist; John Seymour, bass; Otto Erhart, flute; Ferdie Meyer, cornet; Tom Kelly, trombone; Chisholm, drums; L. Benish, piano, and A. Meek, organ.

On May 11 and 12, the 4th District of the Alabama Federation of Women's Clubs held a convention in Selma. The program was furnished by Mrs. Jennie Eli and Mrs. Elmore of Demopolis; Miss Susie Mosely of Judson College, Marion, and Mrs. Rothschild, Mrs. Harper and Mrs. Atkins of Selma. R.

LAZZARI THRILLS SCRANTON

Metropolitan Contralto Appears With Wilkes-Barre Quartet

SCRANTON, PA., May 9.—Carolina Lazzari created a sensation here on Friday night, when she appeared at Town Hall in the last concert of the Keystone Course under the management of Chauncey Hand. It was difficult to decide in which number her best work was done, whether in the Italian "Lungi dal caro bene," "Chi vuol la Zingarella," the aria from "Gli Ugonotti," "Lietti Signori," in her English group, or in the "Samson et Dalila" aria, "Amour viens aider." She sang the dramatically impressive "The Last Hour," by A. Walter Kramer, with all the tragic art at her command, then she gave "Love in a Cottage," by Ganz; "When the Roses Bloom," by Reichardt; "A Sacrament," by MacDermid, and a delightful Cradle Song by MacFadyen. Her encores included "The Rosary," by request; "Down in the Forest" and "Roadways," by Densmore.

The Rippard Quartet of Wilkes-Barre gave a pleasing program, including Rubinstein's Quartet, Op. 17, No. 3; a Minuetto and Adagio by Godard, Andantino by Svendsen, and "Molly on the Shore," by Grainger. C. B. P.

Emil J. Polak's Song, "The Eagle," Sung by Marcella Craft

Included in the English group which Marcella Craft, the soprano, gave among other works recently in Washington, D. C., was Emil J. Polak's stirring song "The Eagle," which won instant success. Both the singer and the song were cordially received by a large audience. Mr. Polak is accompanist for Margaret Matzenauer, Mary Garden and many other prominent artists.

Helen Yorke, in private life Mrs. Misha Appelbaum, has been booked for the Worcester Festival as the soloist with the Symphony Orchestra for Oct. 7.

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Louisville, Ky., June; Toledo, Ohio, July.	Bayler University, June 17. New York City, Aug. 2.
Mrs. MacDonald, Chicago, July; Minneapolis School of Music, Minneapolis, Aug. 2.	Laura Jones Rawlinson, 554 Everett St., Portland, Ore.
Anna Craig Bates, St. Louis, Mo., June 14, 732 Pierce Bldg., St. Louis, Mo.	Portland, June.
Mrs. Oscar E. Busby, 233 No. Ewing Ave., Dallas, Texas.	Mrs. Ura W. Synnott, North Texas Bldg., Dallas, Tex.
Memphis, Tenn., June 21.	Dallas, June 28.
Beatrice S. Elkel, Kidd-Key College, Sherman, Texas.	Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Kidd-Key College, June 5.	Maud E. Littlefield, 204 So. Olympia St., Tulsa, Okla.
Jeanette Currey Fuller, 90 Erion Crescent, Rochester, N. Y., Rochester, July 1.	Cara Matthews Garrett, Bay City, Texas. Normal class June 1920.
Mrs. Jean Warren Carriek, 977 East Madison St., Portland, Ore., Aug. 15.	Una Clayton Talbot, 3668 Washington Boulevard, Indianapolis, Ind. Indianapolis, Summer classes.
Clara Sabin Winter, 416 No. Main St., Yates Center, Kan.	Isabel M. Tones, 469 Grand View St., Los Angeles, Cal.
Wichita, Kan., June 2.	Elizabeth Hasemeier, 41 So. 21st St., Richmond, Ind.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash. July 12.	Richmond, June.
Mrs. Wesley Porter Mason, 8011 Worth St., Dallas, Texas, Dallas, June 8; Denver, Colo. Aug. 3.	Beatrice S. Elkel, Kidd-Key College, Sherman, Texas.
Virginia Ryan, 1115 Washington St., Waco, Tex.	Kidd-Key College, June 15.
Waco, June 1.	Mrs. H. B. Watkins, 124 East 11th St., Oklahoma City, Okla., Oklahoma City, June 14 and July 28.

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Charles T. Griffes: Cut Down in His Prime, a Victim of Our Barbarous Neglect of Genius

American Composer Whose Art Was Blossoming Into Glorious Fruition Died as the Result of Overwork—The Enigma, "Bread or Creation?" Faced by Contemporary Creative Musicians—A Tribute by a Friend and Colleague

By A. WALTER KRAMER

WE LOOK BACK over the lives of the poets of the world and are startled, as we realize how many of them passed from us in what we know was their youth. In literature we find Shelley at thirty, Keats at twenty-six, Chatterton at nineteen, Byron at thirty-six, and in the tonal art Schubert at thirty-one, Chopin at forty, Mendelssohn at thirty-six. A little more than a month ago the young American tone-poet Charles T. Griffes passed away in his thirty-sixth year, joining the band of men whose achievement must be judged not only from what they accomplished, but from the view into the future of what they might have done.

I wonder how many who have heard the name of Griffes in the last five years, during which his music has been given hearings from time to time, know what a task this gifted young composer set himself. I doubt if more than a handful of close friends, with whom he discussed his work, are informed of the battle he fought to express himself in his art, ever adhering to the highest ideals, making concessions neither for public favor nor professional eminence. His position like that of many composers, who in our hectic times have to earn their daily bread, was a difficult one. *He was a composer*; of that there can be no doubt. But composers in America to-day cannot be composers seven days a week. Serious composition does not yield an income on which a man can live. To compose music without holding a position from which to live one must be one of two things, affluent or endowed. Most composers are neither. Charles T. Griffes taught music at the Hackley School in Tarrytown, N. Y. There he worked and there he composed his music in the time that he had remaining from his professional duties as teacher.

Some seven years ago I first met him, when he had put forward his shorter pieces for the piano. They had attracted my attention. I had seen some songs of his before that, a group issued by the

house of Schirmer shortly after his return from Germany where he had studied composition with the composer of "Hänsel und Gretel." Excellent *Lieder* they were, indicative of no especial individuality. But when his piano works came out I immediately recognized that Griffes had something to say. He had undergone a complete musical metamorphosis. His viewpoint had changed. The Teutonic influence was gone; a Gallic feeling had replaced it. We talked about this several times and he very logically explained to me the why and wherefore of it. Those earlier *Lieder* he considered more the result of composition study than his own musical expression. And the consistency with which he worked in his new style—it was only a new style of course to those of us who knew the *Lieder*—convinced me as the years went by that this was his real expression. It is not my purpose here to catalog his published or unpublished music and comment on the various pieces. But to a few I must refer that I am most anxious for all to know who interest themselves in the best in our native musical art. The set of Fantasy Pieces, Op. 6,—Barcarolle, Notturmo, Scherzo, and the Three Tone-Pictures, Op. 5, "The Lake at Evening," "The Vale of Dreams" and "The Night Winds." These are published and are available to everyone. Fiona Macleod was a close spirit to Griffes. There are the piano pieces, "Roman Sketches" all four based on excerpts from the Scottish Kelt's poems, there are the three noble Fiona Macleod songs for high voice and orchestra, "The Rose of the Night," "Lament of Ian the Proud" and "Thy Dark Eyes to Mine."

Early Champions

It was that able pianist, Leslie J. Hodgson, who first brought Griffes's piano music to a hearing. Through Mr. Hodgson I met Griffes; in one of his recitals in New York in April, 1914, he played Griffes's "The Lake at Evening," one of the set of Tone Pictures, Op. 5, and in December of the same year the Barcarolle from Op. 6.

Mr. Hodgson's championship of his music gave Griffes courage. Up to that time he had been unperformed, and with the exception of the set of early songs

referred to above, unpublished. Rudolph Ganz admired the piano pieces when they came out, and George Barrère performed several of them in versions made by the composer for wood-winds and harp at one of his concerts of the Barrère Ensemble. Griffes began to see light. He did a ballet "The Kairn of Koridwen" which was produced a number of times



The Late Charles T. Griffes at His Piano

at the Neighborhood Playhouse, New York, in 1917. It was scored for wood-winds and piano and if I remember rightly Nikolai Sokoloff, the present conductor of the Cleveland Symphony Orchestra, conducted these performances. In the fall of 1918 he met Adolph Bolm, when the great Russian artist first put on the "Ballet Intime" at the Booth Theater in New York. Griffes immediately felt the inspiration of an association with this distinguished artist and he went to work with new zeal.

He produced a number of "dance-poems," among them his Japanese "Sho-Jo," which was given there, the Japanese dancer, Michio Itow performing it. And in the association of the "Ballet Intime" he met that superb artist, Eva Gauthier, another spirit whose encouragement and interest in his music meant so much to him. Miss Gauthier gave him the Japanese themes which he used in "Sho-Jo," themes, which she had collected when she lived in the Orient. For her he wrote his "Songs of Ancient China and Japan" and at the time of his passing he was setting for her a group of folksongs of Java. She had planned to sing them at her concert last Spring, but he did not have them ready.

Among other works were two movements for string quartet, which came to the attention of Adolfo Betti and were given by the Flonzaley Quartet at the MacDowell Club, New York, in February,

1918, on which occasion Griffes himself played his Piano Sonata. That sonata had a hearing in Chicago this year from Rudolph Reuter. Some of the serious singers took notice of his songs, Marcia Van Dresser doing the three Fiona Macleod songs with the Philadelphia Orchestra last season, Vera Janacopulos doing them with Griffes at the piano at Aeolian Hall, New York, last season and Elizabeth Rothwell doing "Thy Dark Eyes to Mine" last December in her New York recital. I make no attempt to mention everybody who sang a Griffes song, though I can assure my readers that they are not as numerous as those who have sung songs by less gifted and also less serious composers.

Then came the two big performances of this year, George Barrère's giving the Poème for flute and orchestra at a concert of the New York Symphony in New York on Nov. 16, 1919, and Pierre Monteux's performing the tone poem "The Pleasure Dome of Kubla Khan" with the Boston Symphony Orchestra. And when it made good in Boston Mr. Monteux decided to give it in New York also and did on the evening of December 4. I remember well Griffes showing me his notices of the Boston performances; he felt that he had done something in gaining the approval of those "doctors of music" in the Athens of America! Came the New York performance of "Kubla" and with it a genuine success. I heard it and I rejoiced in the felicity of his orchestral expression. As I left the hall that evening I met my friend Dr. F. Morris Class. He sang out to me with great enthusiasm that an American had written a piece that had that evening stood out as a finer thing than Balakireff's "Thamar" which followed it on the program. I felt so, too. I wrote Griffes about "Kubla" and I praised it in reviewing the concert in MUSICAL AMERICA. From Tarrytown I got a letter from him in reply; it was written Dec. 10, 1919, six days after that Boston Symphony's New York performance. He wrote that letter in bed. I have the letter before me. And in it he said: "I have been feeling miserably all Fall and had decided to give up my work here before our vacation came and go to Atlantic City for a week or two. To-day was the day set for going, and then I had the bad luck to get pleurisy two days ago. The doctor thinks I may be able to go by Saturday." I never saw him again. About a week before "Kubla" was done in New York he had come into my office to see me and had told me that he was not well. It was a shock to me to hear later that he was so ill, that he had never recovered from the pleurisy of which he spoke in his letter to me. And then, making inquiries from time to time, I learned that he was no better.

A Victim of Overwork

American music needs no patting on the back to-day. Of that I am certain. There is enough of our native music performed, but let it be clearly understood, not enough of the best of it. But what American music needs is aid to let it express itself without the problem of how the rent is to be paid. There never was a time in any country where this loomed up as a national problem more than it does here to-day. Charles T. Griffes died at the age of thirty-five, a victim of overwork. As I have said he had his position at the school in Tarrytown and although that enabled him to live out of town, which was of unquestionable advantage to his health, it also permitted him to stay at work late into the night, night after night, orchestrating, often laboring more than twenty hours a day for days at a time. For I know something of the quantity of music he set on paper these last five years; and that takes time. Only the other day I learned from a friend that he had to copy all the orchestral parts of "Kubla Khan" himself, as he did not have the \$250 to spare to have them copied! Think

[Continued on page 40]

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Charles T. Griffes: Cut Down in His Prime, A Victim of Our Barbarous Neglect of Genius

[Continued from Page 39]

of it, a man of outstanding talent sitting down and working night after night like a music copyist, when he ought to have been resting after the work of the day. Verily ours is not an artistic age, when such things can exist. Stop building libraries is our plea, and let us look after men who like Griffes needed aid to enable them to complete the work for which they were destined.

Difficult as it is to estimate the value of a friend's work I feel that I can do so in this case, because I was always frank with Griffes. And he knew I admired his gift. Very sensitive about criticism, I often noticed that he suffered pain on being told that one of his compositions did not mean to the hearer what he expected it to. I remember my reviewing in this journal his setting of Rupert Brooke's "Wai-ki-ki" and a poem of Arturo Giovannitti's called "Phantom," two songs of his which I disliked very much. He never doubted my sincerity, I am sure, but he did not like what I had said just the same. I noticed that. The ballet, "The Kairn of Koridwen" also disappointed me and I told him so. He was uneasy about it, too, for truly he felt he had put some of his best into it. But at the same time he was so happy when what he did pleased. Last Fall I met him on the street after Mr. Barrère's performance of his Poème and told him of my admiration of the piece, just as I wrote him later of my joy over his "Kubla Khan." He was a very modest, gentle soul.

I feel that he said enough in the music he wrote these last five or six years to make his name one that cannot be for-

gotten easily. Griffes began with no more individuality in his music than hundreds of other Americans who write perfectly good music. He acquired one, however; not one that had the profile of a full-fledged master, but a rather well-defined line that was indicative of things. His technique grew from piece to piece and his last things can take their place with the best done here and abroad today, if we bar a few men like Strauss, Schönberg, Stravinsky, Elgar, Cyril Scott, Malipiero, Casella. But what we must remember is that the music of Charles T. Griffes was just beginning. At thirty-five men do not write their "Ninth" symphonies, nor their "Götterdämmerung." To me the tragedy of his passing is so keen, because I believe firmly that in the next ten years he would have written orchestral and other works that would probably have placed him in the first rank, keen because I feel that he passed away not because he was in ill health; but because his zeal, his ambition to achieve made him put his physical powers to a test severer than they could endure. What promise lay before him! What worlds to conquer! A symphonic poem and his Poème for flute and orchestra done in a single season in Boston and New York and the former accepted the same season for a performance in Chicago with Mr. Stock: this at thirty-five. Nothing could have held him back, except the Grim Shadow, which took him from us. A deep poetic nature, a sincere devotee of all the arts, an intellectual artist who strove to combine the lofty things in poetry with a higher tonal expression, this I found Charles T. Griffes to be. That his music was to some degree lacking in the richer warmth, that he felt only occasionally the big primal urge that sweeps through the music of some composers like a torrent, is not to be held a fault. It might have come later. And if it came not there was no reason for despair. In Franck, nor in d'Indy nor in Brahms, it never came as it comes in Tchaikovsky, Wagner and Strauss.

DAMROSCH PLANS CYCLE

To Give Series Showing Historic Growth of Symphonic Music

A historical cycle demonstrating the development of the modern symphony orchestra and the symphonic form has been announced by the New York Symphony Orchestra, Walter Damrosch, conductor, to be given in Carnegie Hall next season at the twelve Thursday afternoon concerts and the twelve Friday evening concerts. Mr. Damrosch, in outlining the cycle, will consider the composers chronologically in groups, selecting from each composer his most perfect examples of symphonic music. The first pair of concerts will include the works of Handel, Haydn, Bach and Gluck; the second pair of concerts will be devoted to Mozart, and the third to Beethoven. Schubert, Mendelssohn and Weber will be grouped together. Works of Berlioz and Liszt will demonstrate a further development of symphonic form to be followed at the next pair of concerts by a program of Saint-Saëns and Cesar Franck.

An entire program will be devoted to Brahms. The compositions of Dvorak, Smetana, De Sabata, Sinigaglia and Stravinsky will be performed in the order of historical sequence. There will be a Russian group consisting of Tchaikovsky, Rimsky-Korsakoff and Rachmaninoff. The French school will be represented by D'Indy, Debussy and Ravel; the British by Elgar, and American, by John Powell, Charles Loeffler and the late C. T. Griffes. The orchestral works of Wagner will be considered last.

Ithaca Woman's Club Concert Yields Large Sum for Charity

ITHACA, N. Y., April 26.—At the Lyceum Theater, under the auspices of the Ithaca Woman's Club, by Vernon Williams, tenor; Florence Keniston, soprano, and Frank Bibb, pianist, proved one of

Perhaps we can learn from the passing of this youth. I hope so. I hear talk of memorial concerts to him entirely made up of his works. Excellent—but why not let those who knew him and prized him join in seeing to it, not that a concert of all Griffes's music is given or two concerts, or three concerts, but lend our efforts to seeing that his work is given from time to time on regular programs. To do this it is our duty to call the attention of orchestral conductors whom we may know to his scores, show his piano pieces to pianists, his songs to singers. I should not like to see a few memorial concerts of his music and then a period when none of his music is given. And that is what has happened in the case of other men, not once but a hundred times. Let us also adopt a suggestion made to me by Eva Gauthier, one of his truest friends, last week, namely, to establish through the proceeds of a concert of his works, at which noted artists would appear, a fund for young composers. This fund would be used to pay for the copying of a long orchestral score and parts, when a worthy young composer came our way, one, who like Griffes had just had a score accepted by a Boston or New York orchestra, and having no money to have it copied, had no alternative but to sit down and do it himself. Such a fund would be a boon to needy young composers, indeed!

I wish to say a word of thanks, a word of appreciation to the artists who did recognize Griffes's gift. Without exception they were artists of distinction. And as I go over the last few years in my mind and recall the performances he had I know that there must have been some real and heartening satisfaction in his knowing that his music made its appeal upward, that it was understood and prized by men and women in our art who performed it because they believed in it, not because they wished to give their audiences a pleasant morsel. We have the work of a man who passed too early; some of it, a good deal of it, I am told by his friends who have these last weeks been assorting the manuscripts, is unpublished. Let us take it all, published and unpublished, and make known the best he did. Only the best, I ask; for so he would have wished it, had he known.

the successful events of the musical season, and a large audience greeted the artists. Mr. Williams sang his opening numbers from Handel charmingly and in his Italian group gave "Separazione" with fine dramatic power. The American songs showed Mr. Williams at his best. The closing number, "Invictus," by Huhn, was delivered with admirable sincerity. Mrs. Williams contributed sympathetic accompaniments. In her first group Mrs. Keniston was most effective in the florid "Alleluja" of Mozart. Another work of special charm was "Tess Yeux" of Rabey, for which Norbert Klem played the violin obligato with fine nuance. Her American songs ranged from the dramatic "Autumn" of Rogers, through the atmospheric mood of Alice Barnett's "Beyond," to the playful fancies of Fay Foster's "Secret Languages." The Spirited "Rondel of Spring," by Frank Bibb, was received with warm applause for the composer as well as the singer. Mr. Bibb played a group of French compositions with fine taste and feeling. His Debussy numbers and the "Bourrée fantasque" of Chabrier were excellently done. At the piano for Mrs. Keniston, he proved himself a sterling accompanist.

Fay Foster's Songs Are Feature of Pershing Testimonial

At the testimonial recently given to General Pershing at Carnegie Hall, New York by the Civic Forum, addresses were made by General Bullard, Father Duffy and others. Only two vocal numbers stood on the program and both were by Fay Foster, her "The Americans Come!" and her newest song "Are You For Me or Against Me?" sung by Mary Jordan, the contralto, with telling effect. General Pershing complimented Miss Foster on both songs, saying that although he had heard "The Americans Come!" countless times he always found new inspiration in it.

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Splendid Concerts at Albany, N. Y. School

Many Artists Score at Events Held in Academy of the Holy Names

ALBANY, N. Y., May 8.—Splendid work in musical art is being done at the Academy of the Holy Names here, as was shown in three programs given last month under the auspices of the Harmonic Circle of this city. On April 15 Eleonore Payez, pianist; Marvin Burr, baritone, and Karl Klein, violinist, joined forces in a very enjoyable program. Miss Payez, who teaches at the Academy, was heard to great advantage in a group of Brahms, Chopin and Liszt works, revealing herself a sterling artist. Mr. Klein scored in compositions by Kreisler and Borowski, and Mr. Burr sang airs by Verdi and songs by Homer, Mallinson, Carpenter, Coleridge-Taylor, Kaun, Loomis and H. T. Burleigh excellently.

Two evenings of music were given on April 26 and 27 in the auditorium of the Academy. On April 26 Grace Swartz, dramatic soprano, a pupil of A. Y. Cornell, head of the voice department at the academy, sang the Bizet "Agnus Dei" remarkably, with the choral class, her upper voice being phenomenal. Marjorie McGrath, pianist, played works by Brahms and MacDowell; Eleonore Schweiker and Louise Knight, the



Eleonore Payez, Gifted Young Pianist

Beethoven-Saint-Saëns "Theme with Variations," and Paula Smith, Schumann's "Carnival." Elsie Rich and the Carolyn Belcher String Quartet played the Variations from the Arensky Quintet; Elizabeth Kelley, violinist, and Marion O'Connor, pianist, the first movement of Grieg's C Minor Sonata and the

Belcher Quartet, works by Kopyloff and Glazounoff. Sam Charles, pianist, a favorite in Albany, gave admirable performances of Debussy and Ravel compositions, displaying noteworthy pianistic skill.

The following evening an orchestral concert was given with the Carolyn Belcher Quartet, assisted by flute, clarinet and horn. At this concert Miss Payez gave a very fine performance of Stojowski's Rhapsodie Symphonique, Op. 23, and was applauded to the echo for it. Frances Cantwell played the first movement of Mendelssohn's C Minor Concerto; Alice McEneny, Stojowski's "Valse-Danse-Humoresque" and Liszt's Twelfth Rhapsody; Kathryn Hinkey, the second and third movements of Beethoven's G Major Concerto. Germaine Denis, Angelina Russo and Marjorie McDonough played the second piano parts in the concertos. Irene Nagle sang a group of songs by Chopin, Sinding and Phillips, Miss McEneny accompanying her at the piano.

ELMAN IMPRESSES READING

Violinist and Sister Heard on Farewell Tour—Hear Choral Society

READING, PA., May 5.—Mischa Elman included this city in his farewell tour and local music lovers were deeply impressed by his flawless tone and remarkable command of his instrument. The program was of the lighter order with Lalo's "Symphonie Espagnole" as the main feature. Minna Elman, soprano, assisted with several solos, and Josef Benime was an impressive and brilliant accompanist.

At the May Festival of the newly formed Choral Society, Coleridge Taylor's "Tale of Old Japan" and Massenet's "Narcissus" were given with much success. Henry F. Seibert, the conductor, controlled his forces with fine musicianship. The solo parts were taken by Mae Ebry Hotz, Clara Joyce, Nicholas Douty and Horatio Connell, all of whom sang excellently. The accompaniments were beautifully played by an orchestra composed of members of Reading's symphony organization and the Philadelphia Orchestra. Frank Nicoletta, harpist, was a distinct feature.

W. H.

Brooklyn Apollo Club in Third Concert Aided by Sophie Braslau

The Brooklyn Apollo Club, under Dr. John Hyatt Brewer, gave the third concert of its forty-second season on Tuesday evening, April 27, at the Academy of Music, to a capacity audience. Dr. Brewer's program, while not of serious musical significance, was a very enjoyable one, opening with Gericke's "O World Thou Art So Fair a Sight." An impressive number was Parker's "The Lamp in the West," followed by Dr. Brewer's setting of "Believe Me If All Those Endearing Young Charms" and O'Hara's "Give a Man a Horse He Can Ride." Very lovely was Franz Lachner's "Evening Peace," accompanied by string quintet and flute, and with baritone solo by Herbert MacCulloch. Dr. Brewer's "The Birth of Love" was well received, and the second half of the program held two groups of light choral numbers, well sung. Sophie Braslau, contralto of the Metropolitan, made a popular soloist, singing several groups of light songs, following the Cavatina from Rossini's "Semiramide." The wealth of her tone and the loveliness of her interpretations were heartily appreciated as a score of encores proved. Alfred Robert Boyce provided musicianly piano accompaniments and Albert Reeves Norton was at the organ.

A. T. S.

Oberhoffer Forces Visit Abilene, Kan.

ABILENE, KAN., April 22.—The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, gave a program this afternoon at the Seeley Theater to a crowded house. This concert was under the auspices of W. C. Wheeler, principal of the high school. The program was well received. Soloists were George Rasely, tenor, and Emma Noe, soprano of the Chicago Opera Company. Miss Noe sang with artistic finish. Her voice is lyric in quality and possessing a wealth of musical feeling. Mr. Rasely's stage presence was not convincing but his voice showed to good advantage.

V. B. S.

Dorothy Ball of Minersville, Pa., who made her debut as *Carmen* at Montreal at the beginning of this season, was married to Desire Desere in Pottsville, Pa., on April 28.

ST. OLAF CHORISTERS RETURN TO CHICAGO

Second Program by Choir—Local Pianists and Children's Festival Heard

CHICAGO, May 10.—Last Friday evening, at Orchestra Hall, the St. Olaf Choir returned for its second concert and conclusively substantiated its claim to excellence with a program which was practically identical with that given here some weeks ago.

The choir is trained to a most extraordinary point of efficiency in the matter of tone-shading, of voice blending, of rhythmic surety, and of colorful intonation.

They have much to thank their director, F. Melius Christiansen, for, and their singing was a perfect delight.

These sixty mixed voices sing with an impulse which is rarely attained by such a body of singers, and old classics or new part songs are handled by them with evident certainty and ease. It was a real treat to hear them again.

HEAR CHICAGO ENSEMBLES

Edison Symphony and People's Gas Club Chorus Join in Final Program

CHICAGO, ILL., May 7.—The Edison Symphony Orchestra combined with the People's Gas Club Chorus and gave the final concert of their season at Orchestra Hall last evening, both organizations being under the leadership of Morgan L. Eastman, conductor.

The chorus which consists of more than 100 mixed voices, is a newly formed singing body, but has progressed in its short career to a very commendable musical status. There is tone body and power in the singing. The sopranos have high range and clarity and their singing was rhythmical and pure in pitch.

The orchestra and chorus alternated in popular offerings, the most ambitious number by the chorus being Grieg's "Landsighting," and of the orchestra, a compilation from Wagner's "Lohengrin."

The People's Gas Club Chorus was seated back of the instrumentalists and all were uniformed in gray, the women wearing mortar boards as an extra distinction.

M. R.

New York "Globe" Gives Concert at Evander Childs High School

A concert given by the New York *Globe*, under the auspices of the Concourse Community Council, took place in the Evander Childs High School on Tuesday evening, April 20, with Mildred Kelly, contralto; Rose Becker, violinist, and Rose Dreeben, soprano, as featured artists. Miss Kelly began the program with the "Amour, viens aider" aria from "Samson et Dalila," and later on delighted her hearers in a group of four songs by Dvorak, Huerter, Kramer and Del Riego. Miss Dreeben sang the Balladella from "Pagliacci," a Swedish folk song, and a song group representing Kurt Schindler, Cyril Scott, Montague Phillips and Luigi Arditi. Miss Becker scored in three familiar numbers from the violinist's repertoire and Ada Becker proved an effective accompanist.

Composer of Popular Songs Tells Court How Little He Earns

In petition to have a judgment against him vacated, Harry von Tilzer, composer and publisher of popular songs and head of a publishing concern bearing his name, told Justice Lydon on April 28 that his present earnings amount to \$25 a week. Von Tilzer said he long ago transferred all his stock in the corporation to his wife and he is merely a \$25 a week employee. Justice Lydon denied the application of Mr. Von Tilzer.

Dallas Manager Will Present Artists in Fort Worth Concert Series

FORT WORTH, April 30.—It has been announced that E. G. Council of Dallas will place twelve concerts in Fort Worth at popular prices during the next concert season. Artists already engaged for the course include Kubelik, Christine Langenhan, Manna-Zucca and William Robyn, Mary Cavan and Ottokar Marak, Bonci, Hans Hess, Gladice Morrison, Frieda Hempel, Leo Ornstein, Lada the dancer, and Galli-Curci.

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RUFFO, FITZIU AND LOCAL FORCES, FEATURES OF PITTSBURGH'S MUSIC

Baritone and Soprano Join in Admirable Concert—Foch di Leo
Also Makes Début in Program—Apollo Club Ends Season
with Concert—Trinity Choir Presents Operetta

PITTSBURGH, PA., May 9.—The open season for moth balls is upon us, and the odor of cedar chips is over us all. In a week more we will set music aside while the brass bands and summer orchestras get in their "Poet and Peasant" work, and great will be the joy thereof, or even more so.

Thursday evening brought Titta Ruffo with Anna Fitziu, from the Chicago Opera Company and concert triumphs on the road. The concert was to have been given for the benefit of Italian War Orphans. Our hyphenated Italians thoughtfully stayed away, so that the managers played to a deficit. This is not by way of saying that the audience was not enthusiastic—*au contraire*—it was tumultuous and riotous. Everywhere that Titta went the audience was sure to go with *Bis*, *Bravo*, *Encore*, and every vocal sign of appreciation. Titta Ruffo was in glorious voice, which means that when he let go an upper F fortissimo, everyone got a headache from the reverberations. He sang as he always does with that baffling bravura and breath-defying phrase. His numbers were chiefly operatic arias.

Miss Fitziu made a most favorable impression. She demonstrated that she was as much at home on the concert as on the operatic stage. She also contributed operatic excerpts though she included three songs by del Riego, Dunn and Voorhis. Her voice was full and she colored her phrases handsomely. The concert marked the début of one, Maestro Foch di Leo, Italian pianist, who has recently come to our prohibition shores. Mr. di Leo was far from being leonine; he was, in fact, as caressing as a cooing dove. His piano adventures were trickling fountain pieces: "Jeux d'Eau" of Ravel, and "Alla Fonte" of Savasara. His technique was ample but, his platform personality was not ingratiating. Rudolph Gruen accompanied both soloists in a dependable manner. There is just one tenor and just one soprano; and there is but one baritone, and his name is Titta with the Ruffo voice.

On Thursday evening the Apollo Club under the efficient baton of Rhinehart Mayer closed its season in a blaze of glory. The club was in fine fettle—with an occasional lapse—and sang its numbers commendably. Such stirring works as James H. Rogers' "Bedouin Song" and Arthur Foote's "Bugle Song" were used with telling effects. The incidental solos were sung by the veteran Dan Jarret, and the velvet-voiced James W. McKelvie. E. C. Schultz sang a superb baritone obligato, and a quartet of solo voices, Messrs. Morris, Steinecker, Schultz and Meyer, furnished a fascinating foursome in Filke's "Spring Night." The solo feature of the evening was Grace Kerns of New York. Her limpid, pure voice never sounded better. She sang songs by La Forge, Phillips, Ganz and Hageman with style and finish. Miss Kerns was one of the few soloists we have had here with any choral organiza-

tion this season who sang as an artist should. Carl Bernthaler accompanied the club and soloist in his customary virtuoso fashion.

Free Concerts Presented

The Music League of America is doing a great work in our soot-laden city. Last Sunday it presented its second program of free music. The concert, given twice, one at the Arsenal Theater and repeated at the Montifiore Hall, was given by Ellen Rumsey, contralto, from New York; Salvatore De Stefano, harpist, Leon Fastovsky, tenor, and Nora Norman, pianist. They played before record breaking crowds that appreciated every note. The program was pretentious and ranged from Rachmaninoff to Debussy, with many stop-overs at the lesser composers.

On Friday night the Trinity Chorister presented Harry Austin's operetta, "Milady Steps Out." Mr. Austin is

BINGHAMTON PLAYS THE SAMARITAN TO RUSSIANS

Starving Musicians of Borowsky's "Isba"
Find Friends When Troupe Goes
on Financial Rock

BINGHAMTON, N. Y., May 7.—That the career of the Russian Isba Company had come to a tragic end with its meagerly attended performances in Binghamton and Elmira, was believed to be the case, when it was learned that the company had been obliged to disband because of the destitution of its members.

Now it looks as if, through the efforts of a music-loving Elmira philanthropist and his friends, the company, pronounced by discriminating patrons the most talented that ever traveled up-state, may be placed in position to reassemble its members and continue its work under more favorable circumstances.

Lack of good management and adequate publicity seems to have been the reason for the failure of these Russian artists to attain the success they deserved. A few days after the performance here it was learned that the singers and dancers were even then weakened from want of food.

The company went to pieces in Elmira, where, according to the story that has come back from there, the musicians made a supreme effort to gather up their vanishing physical strength for one last effort. In Elmira they gave a performance which it was said surpassed all of their previous ones.

In the festival or "Isba" scene, appeared Edward Stanislawski, a whirlwind dancer. He was insistently encoored, but his weakness prevented him from repeating the dance. He reappeared, bowed feebly and wobbled off the stage. "Something is wrong," a perceptive spectator was heard to say.

The next day N. J. Thompson, proprietor of a large dry goods store in Elmira, learned that the singers were penniless and starving. Mr. Thompson is fond of good music. His wife is one of Elmira's professional musicians. They and a few of their friends helped some of the artists to food and money to go on their way. Several of them came back to Binghamton and attempted to find employment. They told their country people here of their plight, and in this way their story became known.

The troupe of twenty-three men and eighteen women was a free-lance organization, it was learned. Their financial arrangement with local theatrical managers was that they were to receive a certain percentage of the receipts. They were poorly advertised and the receipts were too small to provide even meat and bread for the large company of artists. Binghamtonians who attended the performance went with small expectations and came away wondering at the small attendance. All of the singers gave evidence of education and first-class musical training. The story they tell of their

organist at Trinity, and he and his boys have made an enviable reputation by the professional production of their operettas. Mrs. Coburn, of the Coburn Players, came on to give the piece her consideration as to a possible New York production. Mr. Austin wrote the book and music. The music is notable for its tunefulness. The boys caught the spirit of the work and gave it with verve and spontaneity. There are some forty boys in Trinity Choir, and as near as an innocent by-stander can make out, they are all soloists. At least there were some dozen solos sung in a delightful manner. The audience packed the hall and encores were as numerous as presidential candidates.

There have been a few changes in Pittsburgh choir lofts this year. While one or two have been major most of the changes were in the smaller churches. The most important is the coming of Lyman Almy Perkins to the Point Breeze Presbyterian Church. Mr. Perkins comes from New England, and he is said to be an excellent organist. The Point Breeze Presbyterian Church has one of the best quartets in the city. The soloists are new; they are Mr. and Mrs. Walter Steinecker, soprano and tenor, Mrs. Ella Hersman Dosch, contralto, and Arthur Krackman of Chicago, bass. It is expected that Mr. Perkins will retain the high standard of his predecessor, T. Ellsworth Giles, who resigned the position of organist, May 1.

H. B. G.

experiences together is an interesting one.

When the Bolsheviks started the revolution in Russia, they say, they fled from the cities in which they lived and enjoyed good social standing, to Switzerland. It was there that Serge Borowsky, a former Moscow baritone, assembled his company. They started out by singing and performing for American soldiers. Then they were told of the golden opportunities in America and they came to New York. They remained there six weeks, filling a number of fairly successful engagements, but the expense of their management soon ate up their financial resources.

J. A. S.

Costume Recital on Steel Pier at Atlantic City

ATLANTIC CITY, N. J., May 7.—The Leman Orchestra on the Steel Pier was assisted on the evening of May 2 by Elizabeth Thaw Millington, who gave a series of French songs in costume. Her costume was of the eighteenth century and her songs were of the same period. The orchestra under the able direction of Mr. Leman played numbers by Hadley and Reisinger. Maude Montgomery, a talented violinist, played several well-chosen numbers.

A. R.

BRIDGMAN AT CHAUTAUQUA

Assistant to Damrosch Succeeds the Late Alfred Hallen

William C. Bridgman, one of the assistant conductors to Walter Damrosch in the Oratorio Society of New York and the choirmaster of St. James Episcopal Church of Brooklyn, has been appointed Choral Director of Chautauqua Institution. He will train and direct the Chautauqua Choir and the Junior Choir which will be the combined Boys' and Girls' Clubs rehearsing each day in their own assembly. He will conduct the New York Symphony Orchestra at the Sunday morning church service and the Sunday evening sacred song service and whenever the Chautauqua Choir appears on the public program.

The New York Symphony Orchestra will be trained by its own director and conducted by him in all orchestral concerts. During the first three weeks René Pollain, favorably known through his conducting of the orchestra at Chautauqua last summer, will be the director, and during the second three weeks, Willem Willeke.

In order to bring closer together the schools and the public program an Advisory Musical Council, made up of the heads of the music departments of the summer schools, is being created under the chairmanship of the Choral Director.

Bolm Ballet Closes Fort Wayne Club Concert Series

FORT WAYNE, IND., May 3.—The Adolph Bolm Ballet Intime and the Little Symphony closed one of the most successful seasons in the history of the Morning Musical Society. The ballet far surpassed anything seen here in that line and the Little Symphony Orchestra, under the capable direction of Carlos Salzedo, proved to be a veritable treat from an artistic standpoint. Great credit is due to the officers of the Morning Musical Society for making it possible for us to hear such splendid attractions, and especially to the untiring program committee, composed of Clary Zollars-Bond, Emel Verweire and Marion Andrews-Rogers.

J. L. V.

Claussen and Althouse Give Brilliant Recital in Wichita

WICHITA, KAN., May 4.—Julia Claussen and Paul Althouse closed the Municipal Series with a brilliant recital last night, accounted by many the most successful of the entire notable series. Mme. Claussen's superb contralto voice roused enthusiasm, and Paul Althouse's fine tenor was no less heartily applauded. In their concerted numbers the artists displayed striking oneness of conception.

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Musical Feasts at Coblenz Offer Solace for American Soldiers

French Interallied Rhineland High Commission Provides Music for Men—Musikinstitut Concerts, Conducted by Prof. Hess, Present Admirable Novelties—Opera Performances Not Up to Best Standards

By LIEUT. CLARENCE BIRD, U. S. A.

Coblenz, Germany, April 3, 1920.

A report of the musical season in Coblenz may be of interest, in view of the fact that the town is the seat of the headquarters of the American forces in Germany and thus at present one of the chief centers of Americans in Europe. The forces in the American area are said to consist of about 17,000 officers and men; and certainly a large part of them are in Coblenz. It cannot be said that the army is exactly a patron of the arts, or that the military concerns itself to much extent therewith.

The musical events here have consequently been organized by Germans, except for a few which are given under the auspices of the French department of the Interallied Rhineland High Commission. These latter were very fine representations of French art, and have presented such artists as Mmes. Ritter-Ciampi, Gabrielle Gills, MM. Pierre Sechiari, André Dorival and Jules Marneff. The concerts were exhibitions of finished art at its best, and were in every sense irreproachable. It is, of course, impossible that artists should please all tastes equally well, and the excessive nasal resonance of voice employed by Mme. Gabrielle Gills, for instance, rather unpleasantly affects almost anyone not a Frenchman. But her use of the head-voice, on the other hand, is beautiful, and her general artistic penetration worthy of all admiration. It is, there-

fore, in a general way that we refer to the few French concerts given here, as offering the best and the finest that could have been wished. The same may, in passing, be said of the French plays which, likewise under the auspices of the French department of the Interallied Rhineland High Commission, have been presented to us by some of the most reputed actors from Paris. All in all, one feels grateful for these noteworthy offerings in the otherwise rather commonplace artistic atmosphere of Coblenz.

Hear New Compositions

Exceptions must, however, be made to the six concerts given by the Musikinstitut, under the able direction of Prof. Willem Kes, a Dutchman of fine musical comprehension, who has been here at the head of the Musikinstitut for many years. Professor Kes's tastes, although he is an elderly gentleman, seem to favor very modern composers. It was, however, a practically unanimous opinion, that his choice of one of the newest of compositions, the oratorio, "Marienleben," by A. von Othegraven of Cologne, had only the merit of offering a novelty. Interest in the new work lagged after the first few pages: it was throughout dull-colored, monotonous, lacking in contrast and climax, and without either lyric charm or dramatic effect. The overture, "As You Like It," by the Luebeck composer, Hermann Hans Wetzler, on the other hand, was delightful. It radiated the sunshine in the Forest of Arden and sang lovely songs of *Rosalind*. One wonders whether it is because of the

present isolation of Germany in the world that this composer is as yet unknown. The B Minor Mass, with which the series of concerts was brought to a close, suffered through inadequate soloists. Speaking of soloists, we heard the splendidly virtuosic-like pianist, Vera Schapira, from Vienna, who played, in the public rehearsal and the concert, three works for piano and orchestra, the Brahms D Minor Concerto, the Liszt "Hungarian Fantasy" and the Weber "Concertstück." Her Brahms was serious, yet lyric and poetic, and the Liszt Fantasy was a sweep of extraordinary pianistic mastery. The Weber "Concertstück" was less satisfying. It was too heavy, too large in mould, too purely spectacular, particularly the last movement, while in the first, one missed the melodious contours which the song-like phrases demand. Yet Mme. Schapira is a very remarkable artist, and deserves her already great reputation.

The semi-weekly concerts of the Municipal Orchestra, of which forty have taken place, have been considerably inferior to those of the Musikinstitut. Herr Arthur Wolf is a rather matter-of-fact conductor, and is unable to rouse his players to much abandonment. Herr Kes conducts practically the same players at the concerts, above mentioned, of the Musikinstitut, yet then they give their best and obtain frequently admirable effects. Such is the force of discipline, combined with personality and eminent musical perception. The concerts directed by Herr Wolf have consisted principally of smaller works, though a Symphony of Haydn, two early ones by Beethoven, the "Unfinished" Symphony by Schubert, and one or two similar ones have been played. Some fine and rarely-heard compositions have thus been heard, which seldom find a place on the programs of orchestral concerts in larger forms. Cherubini, Mozart, Bizet, Smetana, Massenet, Gade, Sinigaglia, Cornelius, Dubois—all these names have appeared as the composers of all but unknown works. As for the Strauss and Lanner waltzes with which the Thursday, and chiefly the Sunday, concerts often closed, they were rays of sunshine in the midst of the frequently dark days caused by the bad economic and political situation in Germany. Is there, one asks, anybody at all who does not like a Strauss waltz? Would anyone leave the hall before the end if "The Blue Danube" was to be played? If there is, let him recall that even Brahms said he wished he had written it.

At the Opera

Turning to the local Opera House, artistic standards must be put down several pegs. This is far from surprising when it is remembered that Coblenz is a city of 60,000 inhabitants, and that present conditions make even the necessities of life almost impossible to enjoy. The more unfortunate is it, that the two best singers, and very excellent ones at that, have been allowed to slip away. Fräulein Honka von Ferenczy is a Hungarian of much musical talent, for she plays the violin almost as well as she sings, and has studied that instrument with Vincent d'Indy and Henri Marteau. Her voice teachers were Kwartin in Budapest and Stuckgold in Munich. Her debut was on the Coblenz stage in October, 1918, as *Marta* in "Tiefland," and she has sung *Leonora*, *Tosca*, *Carmina*, etc., with much success. Her voice is a fine dramatic soprano, well-placed, and her acting full of spirit and fire. A misunderstanding unfortunately occurred between her and the director, with the result, that her engagement has been broken. There is absolutely no one here who can take her place, and one feels that the management made a great mistake in letting Fräulein von Ferenczy escape. The same is true of Herr Rudolf Weyrauch, who has a baritone voice of unusual resonance for a German, and who, if he were not kept back by the narrow atmosphere of a provincial stage, would doubtless develop a great deal of quasi-Latin temperament.

As it is, his *Renato* in the "Masked Ball" is a very fine performance. He, too, has severed his connection with the Stadttheater and has been engaged as leading lyric baritone at the Stadttheater in Freiburg, Baden. Both these artists had much success among the many Americans here, and the "Tosca" performances, in which they both appeared, were always great events.

Aside from the operas mentioned, the repertoire has consisted chiefly of classic German works, with a very free sprinkling of operettas, of which "Das Schwarzwaldmaedel," by Leon Jessel, has pleased most. "Hans Heiling," by Heinrich Marschner, was revived, and got quite a creditable performance. "Traviata" and "Otello" were less fortunate.

Our chronicle closes here. Things have often seemed dull enough, but, on the whole, given conditions as they are, more could hardly have been expected. At any rate, we must gratefully acknowledge that much pleasure and satisfaction have been felt. Military duties leave little time for any critical study of musical offerings, and we have probably allowed ourselves to turn to music rather as a solace and a joy than as a field for analytic dissections. In this, the musical season has not failed of its mark.

Haitowitsch Now Under Management of Raoul Biais



Abraham Haitowitsch, the Talented Blind Violinist

Abraham Haitowitsch, the gifted blind violinist, has appeared frequently in concerts during the last few weeks. Late in March he was one of the soloists in the Wanamaker Auditorium in Philadelphia, and during the month of April he appeared in a program given by the Community Center for the Jewish blind and also at one of Mayor Hylan's New York concerts. This week he gives a recital in Winstead Hall, Philadelphia.

Mr. Haitowitsch has been added to the list of artists under the management of Raoul Biais.

Lenox Chorus in Concert

LENEX, MASS., May 8.—Lenox was given a musical treat on April 20 when the Lenox Choral Society, Mrs. George A. Mole, director, gave its spring concert under the auspices of the Lenox Library Association. The chorus of eighty voices gave six numbers of which "Swing Along," an American Negro melody by Cook was sung with true abandon. Emma Hutchinson, contralto of Springfield, sang several solos and perhaps at her best in "Tick Tock," and in an Irish folk song by Foote, performed with cello obbligato by Arnold Janser. Mr. Janser also played a group of solos. One of the gems of the evening was the "Caledonian Cradle Song" given by Miss Maxfield with the humming of the chorus as the accompaniment. M. E. M.



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E. A. Jonas in Louisville Herald.

"A convincing and charming protagonist of the new school of music. A pianist who is 'all compact of spirit'—of whom one does not think in terms of technique, but welcomes as interpreter and prophet."

A. L. H. in Louisville Courier-Journal.

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Louise Dooly in Atlanta Constitution.

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Howard L. Smith in Chattanooga Times.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"COLONIAL LOVE LYRICS." By Francis Hopkinson. Edited and Augmented by Harold V. Milligan. (Boston-New York: Arthur P. Schmidt Co.)

Mr. Milligan's skillful and musicianly edition of Francis Hopkinson's six songs are well worth the possession of every believer in American music and the American composer. Oscar G. Sonneck, who has done more, in his scholarly works to lay a real foundation for the scientific study of music in the United States than any other musicologist, established the fact that Francis Hopkinson, signer of the Declaration of Independence and friend of Washington, was also the first American to attempt the composition of music. The six melodies composed between the years 1760 and 1789, are full of a natural, simple charm, and Mr. Milligan has worked out the harmonic backgrounds originally intended for the harpsichord with artistic restraint and appositeness. The collection is published for high and for low voice. An American composer of 1776 deserves as well, perhaps, of his country, as one of 1917.

"CHINOISERIE," "Valse Sentimentale," "Kosatchok." Three Pieces for Four Hands. By Lord Berners. (London: J. & W. Chester.)

The publishers who have issued that charming score which recalls the joyousness of the Venetian carnival, the Scarlatti-Tommasini "The Good-Humored Ladies," also put forth the latest compositions by the most daring of English modernists, Lord Berners—a healthy example of broad catholicity of good taste. These three numbers, which the composer himself has transcribed for four-hand playing, were originally for orchestra—"Three Orchestral Pieces"; Eugène Goossens, in view of their amazing quality of effect, and the brilliancy of treatment they have received, declares that they must be counted among the "most interesting and original orchestral works of the last decade." The "Chinoiserie" is more akin, in the ingenious quality of its orientalisms, to Ravel than to Cyril Scott; the "Valse Sentimentale" is emotional with a sardonic undercurrent, after the manner of the present day, and by no means in *Biedermeier* or *bergerette* style—a delicious morsel of sophisticated tonal sentiment. As to the frenzied, madly exciting "Kosatchok," it epitomizes in music that carries away the listener the vivid Siemkiewicz descriptions of the drink-inflamed Zaporozhians of the Ukraine, dancing their abandoned Cossack dances in the days of the Polish King Casimir. The three numbers voice an appeal to all piano players with an ounce of imagination, an iota of appreciation for what is fine, distinctive and original, and their publishers have put them forth in an edition with covers, illustrations and ornament of richly colored and bizarrely cubistic design by Michel Larionoff. These delightful numbers, by the way, were played in their original form at the Hallé concerts in Manchester, and Diaghileff used them as a symphonic interlude during his season of Russian ballet at the London Alhambra, in 1918.

"PRANCING PONIES," "The Juggler." By Susan Schmitt. Minuet. By Paul van Katwyk. "Bird Song," "Cradle Song." By Selim Palmgren. (Boston: Boston Music Co.)

The "Prancing Ponies" and "The Juggler" by Susan Schmitt, prance and juggle in approved Grade Two, teaching

piece style, tunefully and takingly, with little text-mottos and pretty colored title-pages.

The Minuet by Mr. van Katwyk, though only of medium difficulty, is gracefully and engagingly written, and shows that its composer has imagination and taste. Selim Palmgren's "Bird Song," with all bar-lines omitted, is a charming bit with *pianissimo* passages for both hands moving *Allegro giocoso* in elastic rhythmic flow. It exploits the rapid piano tone of softest dynamic breathing in most interesting fashion. The Cradle Song is a beautifully sonorous melody, with the piquant harmonic color that is distinctive of this Finnish composer. It is not so difficult to play.

"O LOVE THAT WILL NOT LET ME GO." By Paul Ambrose. "Our Blest Redeemer." By Charlwood Dunkley. "Lead Thou Me On." By William John Hall. (Boston-New York: Arthur P. Schmidt Co.)

The national decline in church observance and the devotional spirit, oftentimes referred to in print, is not borne out by the steady appearance of new sacred songs. We cannot imagine the publishers, as we know them, printing them merely for the good of their souls, or as a means of churchly propaganda. These new sacred melodies are good. All three are of the favorite lyric Andante type, suavely and devotionally harmonized, and having those qualities of religious effect which are justly gratifying to the church singer whose voice rises on the service hush. All three songs are published for higher and lower voice.

"AH, TWINE NO BLOSSOMS." Reinhold Glière. "The Romaika." By Edna Rosalind Park. "From the Hills of Dream." By Cecil Forsyth. Arr. by Deems Taylor. (Boston: Oliver Ditson Co.)

Deems Taylor has with his customary skill arranged three distinctive songs for choral use: Glière's sad and tender "Ah, Twine No Blossoms," for four-part female voices; and Edna Rosalind Park's more robust "Romaika" and Cecil Forsyth's delicate and haunting "From the Hills of Dream," for three-parts, female voices. His choice of these numbers has been a happy one, and his arrangements leave nothing to be desired.

"WHEN ALL THE WORLD IS YOUNG, LAD." "I Would Weave a Song for You." By Geoffrey O'Hara. (New York: M. Witmark & Sons.)

Mr. O'Hara has given Kingsley's celebrated poem "When All the World is Young, Lad" the simple, expressive setting it calls for in his tuneful melody, which is published for high, medium and low voice. "I Would Weave a Song for You," a song of a different type, is also well-done, and the two-quarter dance rhythm introduced with the second section helps differentiate it from the rapid lyric flow of the first theme.

"SEVENTY-TWO INTERLUDES FOR THE ORGAN." By Gordon Balch Nevin. (Chicago: Clayton F. Summy Co.)

This little book, in octavo format, should serve a useful purpose and find many friends. The interludes run from four and eight to ten measures in length, and are intended to fill in those various pauses during the church service, when a brief interlude at the organ is most desirable. They are written in every key in general use, with four interludes for each major and two for each minor

key, and are arranged in "clock-wise" rotation, majors followed by relative minors. The interludes themselves are most attractive, musically; especially for the organist who does not improvise readily, the book is an actual necessity. All in all, it stands for the musicianly solution of a practical problem, a solution which has long been needed.

"PORT OF MANY SHIPS," "Trade Winds," "Mother Carey." By Frederick Keel. (New York-Toronto-London: Boosey & Co.)

These three "Salt Water Ballads" of John Masefield have been so set as to throw their melodies and texts into high relief; and the fact that they have been sung by Reinald Werrenrath shows that the singer is alive to their possibilities of effect. Mr. Keel's style in all three is narrative, the "Port of Many Ships," being an admirable example of the simply direct in the melodic and accompanimental expression of the poem. In the smooth, flowing rhythm of "Trade Winds," too, the "long, low croon of the steady Trade Winds blowing" is happily expressed in a tenary measure. "Mother Carey" is the most dramatic number of the group, dramatic in simple, forceful style. They are, all three, songs of good and full effect by reason of their spontaneity, lack of affectation and subordination of accompaniment to the descriptive texts.

"JES LI'L JINNY." By Lewis Kay. "Romeo in Georgia." By John Prindle Scott. "O, Little Mate o' Mine." By Charles Huerter. (New York: Huntzinger & Dilworth.)

Though the Negro runs to duple rather than triple time in his music, Mr. Kay's little dialect waltz-song is grateful enough, and melodically has a pleasant *café-au-lait* effect. It is published for high and low voice. John Prindle Scott's "Romeo in Georgia," also for high and low register, has a good, taking melody, the spirit of the banjo hovers over the accompaniment, and it is as singable as one might wish. We suspect that the text is Mr. Scott's own. "O Little Mate O' Mine," by Charles Huerter is undeniably a fetching ballad, very tuneful, with a good sentiment appeal both in text and music, and decidedly well climaxed. The publishers have wisely put it forth in three keys.

"WHEN MAMMY CALLS," "De San'man Song." By Howard D. McKinney. (New York: J. Fischer & Bro.)

Mr. McKinney calls these two "croons," differing only in the character and style of their attractiveness, "songs of the plantation." And songs which bear this hall-mark are welcome in the hey-day of the Negro spiritual. These two colored mammy songs, both for high voice, are not plantation-grown, however, though Mr. McKinney has admirably caught their characteristic swing and spirit; both are originals of his own. He could not have chosen better dialect poems to justify his musical atmosphere than Frank A. Stanton's "When Mammy Calls," and the anonymous "De San' Man Song."

THREE NAUTICAL SONGS FOR BARI-TONE: "The Admirals," "Drake's Drum," "Pirate Song." By G. W. Chadwick. (Boston: Oliver Ditson Co.)

From these three rousing song-versions of poems that simply insist on a dramatic setting, the gentle lyric baritone is warned away. They are not for him. But the deep-chested, heroic representative of the species will delight in them, and with reason. "The Admirals," dedicated to Reinald Werrenrath, is a big, broad, stately thing, but—"The Admirals," according to the text, drink with the spacious profusion of Elizabethan days, and create an uneasy suspicion that theirs may be a "Convivial Song." As to "Drake's Drum," it is a really stirring programmatic setting of Henry Newbold's poem, carrying a fine melody, rich in potentialities of effect. The "Pirate Song" is, perhaps, the most dramatically thrilling of the three, both as regards text and music. There is enough of contrast and variety of effects to permit of the three songs being done as a group, and they will, no doubt, often thus be heard on the recital program.

"THE GOOD - HUMORED LADIES (Le Donne di Buon Umore)." Choreographic Comedy. By Domenico Scarlatti. Arr. by Vincenzo Tommasini. (London: J. & W. Chester.)

This piano solo score of a terpsichorean comedy, produced with much suc-

cess by the Russian Ballet in London, in 1918, is full of quaint and delightful music, with all the freshness and variety of invention which the composer inherited from his father Alessandro. Domenico Scarlatti's reputation rests on his harpsichord pieces, the most original productions of their time, rather than on his operas and cantatas, which are, in the main, negligible.

But from the sparkling little Overture to the *Scena finale* (No. 23) of the score, there is really no let down in charm or interest, through a rich succession of *entradas*, dances, and all sorts of incidental music—supper music, a guitar-serenade, conjuration and travesty scenes, etc. The clever cover-design shows St. Mark's Square in Venice, with figures from Italian comedy disporting themselves on the tessellate pavement, and the spirit of care-free abandon, of light-hearted pleasure that marked the city of the lagoons during the eighteenth century, breathes in every page of "The Good-Humored Ladies." The numbers all have that simple, unaffected quality of grace, of finished workmanship, which we are accustomed to sum up in the word *Mozartean*, though written some fifty years before Mozart's birth. And, though it is hard to make a choice where there is so much of equal value from which to choose, one might instance as being especially good: the "Scene of Count Rinaldo" (No. 5), the "Supper Scene" (No. 10), "Mariuccia's Dance" (No. 11), "Constanza's Dance" (No. 18), the "Complot of the Women" (No. 22), and the brilliant little *presto*, the "Final Scene" (No. 23), which brings the score to an end.

Vincenzo Tommasini, the distinguished modern Italian, has transferred this happy creation of harpsichord days to the orchestra and made the reduction for the twentieth-century piano keyboard with notable success, and the score may be heartily commended to any music lover whose taste for the clear and generous flavor of such lovely older music had not been spoiled by the imbrication of the ultra-modern.

CHORAL FANTASIA from "Carmen," Choral Fantasia from "Faust." Arr. by N. Clifford Page. (Boston: Oliver Ditson Co.)

In making a choral adaptation of a well-known opera, the adapter has his difficulties. Popular solo numbers often cannot be transcribed, and such melodies as are selected call for judicious treatment to secure effective contrast. Both problems Mr. Page has solved with his usual musical skill and good taste for a chorus of mixed voices. The sequential arrangement of his material as it occurs, both in Gounod's "Faust" and in Bizet's "Carmen," aids materially in creating an impression of the opera as a whole. The choice of material could not well have been improved upon, the part-writing is uniformly fluent and singable; and while these Choral Fantasies should supply most grateful numbers for the choral society program, they are not too difficult for high school use.

"MIN MODER," "Jutta kommer till Folkungarne," "Till Osterland och andra sanger," "Generationer." By Emil Sjögren. (Copenhagen: Wilhelm Hansen.)

These new songs by the celebrated Swedish composer cannot fail to excite interest. "Min moder (My Mother)," is a two-page melody, simple and tender. "Jutta kommer till Folkungarne (Jutta Comes to Folkungarne)" is in folk-song style, after the manner of an old traditional ballad, a heartfelt melody, and one beautifully harmonized. "Till Osterland (To the East)," and its companions, "Maiden with Lips so Rosy," "Do you know a sunny day?" and "October Mood" (save for an additional German text in the maiden song, they have only the original texts) are all four songs of an expressive kind, with real warmth of feeling and great purity of style to recommend them, songs of genuine feeling, written with poetic refinement. "Generationer (Generations)" is the most intense and powerful of the group. It is a *Lento lugubre*, set to a fine, if melancholy poem, and has real pathetic depth. These new Sjögren songs are without exception worth knowing.

F. H. M.

Lois A. Meredith, who conducts a high school orchestra at Nashua, Ia., and also an orchestra at the Congregational Church at Nashua has been awarded a graduate scholarship in social economy and research at Bryn Mawr College. Bryn Mawr, Pa., for next year. Miss Meredith is a violinist.



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But Strain of Such Work Demands Rugged Technique, Declares Gifted American Soprano—Doesn't Want to Be a "Near-Garden"—Won Much Praise As Member of Createore's Forces.

WHAT a talented young American singer can accomplish by hard work in a short time, how high she can rise by sheer application of her gifts and by the doing of her best in a modest way outside of the "atmosphere" of European music studios or opera houses, and without the magic Metropolitan pale—the three years' operatic career of Agnes Delorme has shown once more. This New York girl, pupil of Matja Niessen-Stone for five years, has not only been acclaimed by audiences but by critics throughout her three years on the operatic stage, and has been commended in flattering terms by such artists as Artur Bodanzky, Mme. Galski and John Powell. The last-named, a Southerner himself, heard Miss Delorme during her Southern trip, and was so delighted with her work that he introduced himself for the purpose of expressing his admiration of it and his opinion that, as quoted by her teacher, "there are no heights to which she could not aspire."

She is a typical American, a typical New Yorker, if there is such a thing. In fact, she is one of a species not yet extinct, though often described in these days as classed with the dodo and the ichthyosaurus—that born New Yorker; and she has just the sensible outlook on life and its possibilities that might be expected from a girl born in the shadow of the Washington Arch and brought up to regard work as not only a necessity but a luxury.

"My name isn't Agnes Delorme at all, you know," she remarked, with the cheerful frankness that characterized her throughout a short interview. "It's Agnes Robinson. But when I came into the Createore Opera Company I had to use a French name, because almost all the company were either French or Italian, and as we were going down to New Orleans to sing in the French Opera House there, Mr. Createore thought it would be better, as the French colony there wouldn't have liked it otherwise. Afterwards we were quite a little group of Americans: Henrietta Wakefield, the contralto; Ruth Miller, coloratura soprano; Greek Evans, the baritone, and Henry Weldon, the bass; but I kept on using the name Delorme and I shall continue to do so."

"Mme. Galski gave me a great deal of encouragement when I first began singing. You see, I thought my voice was contralto, but she said distinctly, 'No. It is a dramatic soprano.' Then I studied with Mme. Niessen-Stone; in fact, I am still doing so. She's a wonderful teacher. I coached my operatic rôles, too, with Maestro Salvatore Aristabile."

"Yes, I would like to go to Europe to study the great opera houses there, their methods and those of their great singers, of course," she said, in answer to a question. "One could learn so much from them; in fact, I feel I have only just



Agnes Delorme, American Soprano, as "Santuzza"

begun to learn a little. But until I get a good opportunity I'm just going to do the best I can here. After all, no amount of watching others do anything equals the doing it yourself. It's the only way to learn, I think. I believe in learning all you possibly can from those that have achieved big things, but I don't want to become a near-Garden or a near-Farrar; I want to learn how to express my own individuality."

Success in South

If the critics of the leading Southern journals, in comment on the Createore company's recent trip, are to be believed, Miss Delorme has already had a decided success in so doing. "One could not wish for a finer *Aida*," says one; her work "challenges comparison with that of America's foremost dramatic sopranos," says another; and still a third speaks of a "glorious voice" and "an authoritative, forceful presentation."

And not being able to go to Europe, for more experience, the young soprano has, with the good sense that seems to characterize her, compromised on Brooklyn. She will sing with the company that has been organized by Maestro Salmaggi to give opera in the Brooklyn Academy of Music from May 3 to June 5 and will sustain the leading soprano rôles in "*Aida*," "*Norma*" and "*Ballo in Maschera*." Zanelli and Ordenes will be two others of the principals. For next season she has received an offer to appear at the Manhattan in New York.

"It was great training," she remarked of her work with the Createore company. "I've had to go on in an opera already (I did it in two instances) without orchestra rehearsal, without rehearsal with the conductor or with the other principals, and had to make good at that. The first time such a thing was put up to me I refused; then I realized that it was the kind of experience all the great singers had had and I ought to be glad of the chance; so I just went on and did it."

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The next time I was asked to do the same thing I didn't refuse. As a result I'm not afraid, you see; I've tested myself.

"Then, as to the physical strain of that sort of work! Well, I've sung three *Aidas*, one *Cavalleria* and one *Trovatore* in a single week; right after singing a rôle I've got up at 5:30 next morning and traveled until 4 p. m. that day to get to the next town and sang again that night, and as I say, I've gone on and sung a whole rôle already of which all the rehearsing I had was my entrances and my exits. It's a great life, but when you work like that you have to be tremendously strong physically, as I'm glad to say I am."

Much on the order as she is of Tennyson's "Daughter of the gods" as Miss Delorme is, divinely tall, and radiating health and strength, she looked capable of facing any amount of work and strain. Hers is the typical prima-donna endowment, but apparently without any tendency whatever to indulge in prima-donna fads or fancies. This young woman is of the type not only to deserve success, to command it, and more than that, to reach out vigorously and take it. America and her teachers seem to have every right thus far to be proud of this American product.

C. P.

the three hundredth anniversary of the landing of the Pilgrims in its prize contests this year, it is stipulated that the prize song shall be one of thanksgiving for a safe voyage and the discovery of a new country. The manuscripts must be in the hands of the music committee by Sept. 1. The contestant is required to affix a *nom de plume* to the manuscript and to inclose in a separate sealed envelope the correct name and address. Manuscripts are to be mailed to the chairman, Mrs. Eugene J. Grant, 379 Washington Avenue, Brooklyn, N. Y., who will give any further information desired concerning the contest.

Utica, N. Y., To Hear Leading Artists Next Season

UTICA, N. Y., May 5.—Music lovers of this city are already looking forward to a series of concerts for the season of 1920-21 through the efforts of the B Sharp Club. The following artists have been booked for the coming season: Anna Fitzu, soprano; Andres Seguro, bass; Harold Bauer, pianist, and Albert Spalding, violinist. The Chamber Music Society of New York has also been secured to give one of the four concerts.

A. E. P.

Ethelynde Smith Honored in Kansas

COFFEYVILLE, KAN., May 5.—Ethelynde Smith, soprano, appeared recently at the annual musical and Guest Day of the Current Events Club. Miss Smith, who, together with her parents, Mr. and Mrs. George Smith, was the guest of Dr. and Mrs. Grigsby at whose house the event took place, offered on this occasion songs by MacDowell, Glen, Crist, Nevin, Loomis, Harold and Garrison. She also sang a song by Howard D. McKinney, "To a Hill-Top," which is dedicated to her. Her charming personality and beautiful voice won favor with her audience.

New York State Federation of Women's Clubs Offers Prize for Song

Through its music department, the New York State Federation of Women's Clubs is encouraging the development of amateur talent in musical composition. A prize of \$25 for the best song submitted to the music department between now and the State Federation Convention in Utica next October has been offered by Mrs. Sherman Clarke of Rochester. The contestant must write words and music, including accompaniment, for a song suitable for a quartet or a chorus. As the federation is calling attention to

Visiting Stars Provide Toronto with Fine Operatic Offerings

Alda, Lazzari, Hackett and Zanelli Give Concert Together—
Savoyards Operatic Company Presents "The Gondoliers"
—Blind Artists Give Two Concerts

TORONTO, May 6.—The operatic concert in Massey Hall last night under the management of I. E. Suckling drew an audience that comfortably filled the auditorium. Two of the artists, Frances Alda, soprano, and Carolina Lazzari, contralto, had appeared here before and established themselves in the favor of the local musical public. The newcomers were Charles Hackett, tenor, and Renato Zanelli, baritone, whose singing was well received by the audience. Mr. Hackett's opening number, "Il Mio Tesoro," from Mozart's "Don Giovanni," was well suited to his voice. Mr. Zanelli's best singing was probably done with Mme. Lazzari in the duet, "La Favorita." Frances Alda was in splendid voice, her singing in Toronto never having been better. Her duets with Mr. Hackett were most appealing. Mrs. Lazzari was well received in her various offerings. In fact, all the artists were enthusiastically applauded and many encores were given. Erin Ballard proved a capable accompanist in this as in previous concerts in Toronto.

An operatic offering by local talent was presented at the New Princess Theater this week by the Savoyards Operatic Society, which aims to produce two operas yearly under the direction of George and Reginald Stewart. "The Gondoliers" was the opera given this week and a very favorable impression was made at the initial performance, while there was an improvement apparent during the week as the singers got accustomed to their work before the footlights. The singing of the ensemble was the outstanding feature, a strong chorus having been gathered by Messrs. Stewart. The feminine voices appeared to the best advantage. Gladys St. John Smith, the possessor of a pleasing soprano voice, handled the rôle of *Casilda* in a very acceptable manner as did Winnifred Parker as the *Duchess of Plaza-Toro*, Lee Woodland as *Gianetta*, and Ruth Cross as *Tessa*. The men also did credit to themselves in their respective parts. Elwood Genoa played the part of the *Duke of Plaza-Toro*, W. R. Curry as *Don Alhambra*, Kenneth Angus as *Marco Palmieri* and Thomas Fielder as *Giuseppe Palmieri*.

The choir of Knox Church gave Gaul's cantata, "Ruth," on May 3. The soloists were Ada Rose, Maud Lehman, Ethel Jay and Douglas Stanbury.

The Toronto Conservatory Orchestra, Frank E. Blachford conducting, presented a program of merit at its annual concert in the Conservatory Music Hall. The Serenade of Dvorak, of which three movements were played, was a feature. In an excerpt from a Suite by Faulls, Mavis Kane played the 'cello part effectively. In Saint-Saëns' "Le Déluge," Albert Aylward took the solo part. Fanny Rogers, contralto, was the assisting artist and offered pleasing numbers.

Hear Blind Artists

St. George's schoolhouse was packed to the doors when the Pearson Hall Orchestra, under the direction of Alta Evans, gave a delightful musical program. Of such a high standard is the performance of these men who lost their sight in the Great War that one finds it almost impossible to realize that they are playing under such a handicap. Nessie Evans sang two solos very acceptably. Bessie Evans was the accompanist both for the orchestra and her sister.

Blind musicians played an important part in another event on April 30 when the Clarkwood Club of the Women's Industrial Department of the Canadian National Institute for the Blind took part in the annual singing competition of the Industrial Department of the Y. W. C. A. There were twenty-four blind girls who sang the competition song "Sunshine and Butterflies" and one other of their own choice. The other competitors were the girls of the Canadian Kodak Company and Livingstone & Scott. The latter girls carried off the prize.

Massey Hall was crowded on May 1 for the annual Bandmen's and Songsters'

Festival of the Salvation Army. There were 500 musicians taking part in the event, 300 being instrumentalists and 200 songsters. The march, "Melbourne," by the massed bands of the city, is deserving of special mention and the numbers by the different individual bands greatly pleased the assembly as did the vocal efforts of the various songsters. Other numbers on the program were a solo by Mrs. Captain Laurie and "The Trumpet Call," a vocal march, by the Staff Quartet.

A pleasing concert was given by the choir of Dovercourt Road Presbyterian Church, led by Robert Lee, organist and choirmaster. The offerings were "Orpheus With His Lute" (Macfarlane) and "The Singers" (Gaul) which were effectively presented. The solo artists were Ethel G. Witherspoon, contralto; Dorothy Douglas, soprano; Norman B. McKibbin, baritone; J. Lorne Davidson, tenor; Joseph Quintile, harpist; and Benedict Clarke, violinist. Gladys Peacock was the accompanist. The Royal Male Quartet also sang.

Music as a feature of the services at local churches is on the increase. At the First Unitarian Church on Sunday, May 2, Helen Hall, soloist, and Boris Ham-bourg, cellist, were heard at the morning service, while Luigi Von Kunits, violinist, played at the evening service. There were special choral numbers at the Bathurst Methodist Church under Dr. Donald C. MacGregor, in the evening, when Albert David, tenor, sang. At Sherbourne Methodist, Leila Auger and Mrs. Ernest Caldwell sang in the morning while in the evening the church quartet sang and F. E. Blachford, violinist; J. Quintile, harpist, and Mr. Atkinson, pianist, played "Menuet," Debussy, and "Berceuse," Godard. At Timothy Eaton Memorial Church, with Ernest MacMillan at the organ, the soloists were Mrs. Eileen Millett Low, Vera McLean, George Aldcroft and Robert Hobbeshaw.

Honor Mendelssohn Choir

The members of the Mendelssohn Choir, 300 in number, were the guests at a dinner at the King Edward Hotel on April 29. A pleasing event was the presentation to G. Harry Parkes of a beautiful gold watch and an address in recognition of his untiring work on behalf of the choir. Some delightful choruses were sung by the choir, while very appealing was the grace, Rachmaninoff's "Unto thee, O Lord," sung by the members. One of the toasts was to Dr. Vogt, former leader of the choir, who is in the South for his health at the present.

Vida Coatsworth gave a résumé of the work of the Musical Club for the season at the meeting of the Heliconian Club on May 1. Elma Ferguson gave a piano solo and Helen Hunt played the violin, accompanied by Mary Morley.

Mona Bates who recently scored a success by her playing at Aeolian Hall, New York, gave an interesting recital for the students of the Ontario Ladies' College, Whitby, on May 4.

Eleven Toronto orchestral players visited London to take part in the concert by the Symphony Orchestra of the Musical Art Society. Viggo Kihl, pianist of Toronto, was the solo artist of the evening and made a strong appeal to the audience.

Chambers of Commerce from all over the British Empire will hold a conference in Toronto in September and a reception will be given in Massey Hall. The National Chorus has been invited to present a choral program and Dr. Albert Ham, conductor, has agreed to undertake the work.

Madeline Davey Corkett, pupil of Francis Coombs, gave an interesting vocal recital in the Conservatory Music Hall on May 4, when she demonstrated a soprano voice of engaging quality in an exacting range of operatic numbers. She was warmly applauded after each number. Doris Chadney, a piano pupil of Mr. Seitz, was the assisting artist, G. J. Coutts played the accompaniments for Miss Corkett most acceptably.

A pianoforte recital was given at the Canadian Academy of Music on May 4, by Simeon Joyce, pupil of Frank S. Welsman. He was assisted by Mrs. Caro

Syer, soprano, pupil of Otto Morando. The recital was a very enjoyable one.

An interesting program was given at the Canadian Academy of Music by the pupils of Emily Taylor. Those who sang were Anna Farrance, Mary Leslie, Jessie Morris, Ethel Baldwin, Verena Grant and Sara Bell. Helen Hunt, violinist, assisted in the program.

Helene Allen, who won the gold medal at the Toronto Conservatory of Music last summer, has been appointed head of the violin department of Alma College, St. Thomas, and begins her work in September.

Frederic Watson, who was overseas with the Royal Flying Corps, has been appointed organist and choirmaster of St. Paul's Methodist Church. W. J. B.

"Afternoon With Fay Foster" Given by Women's Philharmonic Society

An interesting program was given on April 24, in Studio 807 of Carnegie Hall, under the auspices of the Women's Philharmonic Society of New York, entitled "An Afternoon with Fay Foster, the American Composer." Miss Foster's songs were given with good effect by Genevieve Cauret, contralto; Manon Geer, Lillian Dixon and Pauline Jennings, sopranos; Lou Stowe, diseuse; Stephen McGrath, tenor; Hubert Linscott and Warren Rishel, baritones. Miss Foster was at the piano. On the reception committee were Mrs. William Farrell, and Mrs. Lillian Croxton, the hostess. The society was founded by Mrs. Melusina Fay Pierce. Amy Fay is honorary president and Mrs. Leila Heams Cannes, president.

Bangor, Me., Elects A. W. Sprague, Conductor of Orchestra and Band

BANGOR, ME., May 7.—Adelbert Wells Sprague, one of the foremost musicians in the state and professor of music at the University of Maine, and conductor of the Bangor Band and local festival chorus, was on Monday evening chosen conductor of the Bangor Symphony Orchestra to succeed Horace Mann Pullen, founder and conductor for the past twenty-four years, who has resigned in order that he may devote his time to other musical work. The election of the officers of the orchestra was as follows: President, Horace Mann Pullen; Vice-President, Adelbert W. Sprague; Secretary and Treasurer, Benjamin T. Shaw; Directors, H. M. Pullen, A. W. Sprague, James D. Maxwell, Esq., Henry F. Drummond, Howard F. Swayer, and Roland J. Sawyer. Conductor, Adelbert W. Sprague. The orchestra of nearly sixty pieces is composed almost wholly of non-professional musicians. J. L. B.

Fitchburg Choral Society Elect

FITCHBURG, MASS., May 10.—The Fitchburg Choral Society held its annual meeting on Monday evening, May 3, in Crocker Chapel. The following were elected to the Board of Directors: Mrs. Cornelius Duggan, Carrie M. Jones, Mrs. Richard B. Lyon, Elizabeth D. Perry, Mrs. Fred A. Young, Myrton A. Cutler, Leon S. Field, J. Milton Hubbard, Dr. Charles T. McMurray, William R. Rankin, George S. Webster and William Van Dell. President Wallace announced that the "Damnation of Faust" had been selected for the chief work of the 1921 Festival. Soloists have already been selected and plans are under way to make the 1921 Festival the biggest ever. L. S. F.

Singers Wanted for Memorial Festival in Madison Square Garden

Invitations were issued last week by the memorial festival committee, of which Major Lorillard Spencer is chairman, to all persons who sing to join the chorus of 3000 who will appear at the memorial festival and pageant to be given at Madison Square Garden, New York, on May 26 and 27. Two thousand school children,

with the co-operation of the military and naval authorities at Fort Jay and the New York Navy Yard will take part in the first "In Memory of Our Hero Dead" service, which it is proposed to hold annually hereafter. The second ceremonial will be an allegorical pageant. Persons wishing to join the chorus are asked to send their names and addresses to the memorial festival committee, 7 East Thirty-sixth street.

New Albany, Ind. Chorus in Concert

NEW ALBANY, IND., May 1.—A large audience of enthusiastic listeners greeted the New Albany Male Chorus at the Kerrigan Theater on April 27, at the first concert of their 1920 season. The chorus is a well-balanced body of 28 singers, under the baton of Bertram Heckel, and has been in existence for twenty years. They presented with smooth and even tone, songs by Converse, Nevin, Abt, Dudley Buck, Parker and Podbertsky. Clarence Wolff, baritone, sang numbers by Speaks, Coleridge-Taylor, Josephine McGill, Treharne, Glenn and Protheroe. He was obliged to respond to encores after each of his two groups. Raymond Rudy furnished him with artistic accompaniments, while Otto Everbach did the same for the chorus. At the High School Auditorium on Thursday evening, the Konecny Company comprising Josef C. Konecny, violinist; Gladys Alley, soprano, and Mary Tris, pianist, gave a concert to a large and well-pleased audience. H. P.

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Sixth Festival in Pittsburg, Kan., Surpasses All Previous Celebrations

Three-Day Program Draws Vast Audience to State Manual Normal School—Performance of "Messiah" Crowns Event—Lazzari, Mellish, Ingram, Davis and Kreidler the Artists Heard—Great Interest Roused in Interstate High School Contest

PITTSBURG, KAN., May 4.—That an industrial district furnishes soil in which a big annual musical festival may strike sure root, was amply demonstrated Friday night, April 30, when 1,500 persons gathered in the State Manual Normal auditorium to hear the ninth performance in this city of "The Messiah," under the bâton of Walter McCray.

"The Messiah" was the climax of three days of music that in all respects surpassed the programs of the five preceding years. The artists' recital, on the afternoon preceding "The Messiah," which in other seasons seemed merely incidental to the general program, has risen to the rank of a major event both in quality and attendance. The two preceding afternoons had seen what was, in all probability, the largest musical contest for high schools ever held in Kansas, or in neighboring states either, for that matter. Other events had been the performance of "The Swan and the Skylark," a recital by Carolina Lazzari, and "Pan's Festival," a combination of song, pantomime and dance.

The notable thing about the singing of the oratorio was the work of the chorus. Mr. McCray this time reaped the harvest of six seasons of hard work with the amateur chorus that he had built "from the ground up." At last the organization was able to sing its numbers in a manner commensurate with the inherent beauty and dignity of the score, in a way that would have compared favorably with the work of any similar organization in the country.

It is worth noting that the chorus was not as large as at two or three previous seasons. Its total of something more than 200 voices was the result of a culling process in which numbers were forgotten for ability to sing. It is also worth noting that it was not all trained together. Although Pittsburg and the State Manual Normal furnished the majority of the voices, two important contingents were contributed by the choral societies of the neighboring towns of Columbus and Cherokee.

The thirty-piece orchestra did correspondingly good work. It was also the product of several seasons of training, with the advantage, however, of a less shifting membership. Matthew Redpath, trumpeter, was warmly applauded.

Quartet of Soloists

The corps of soloists was probably the best on the whole that has ever been as-

sembled for the local festival. Mary Mellish, Metropolitan Opera Company, was the soprano; Frances Ingram, Chicago Opera Association, the contralto; Ernest Davis, Boston Opera Company, the tenor; Louis Kreidler, Chicago Opera Association, the basso. The lyric quality of Mellish's voice was new to the festival and she thoroughly pleased the audience, especially with "I Know that My Redeemer Liveth." Ingram with her tones of velvet could not sing badly if she wanted to. But it is only fair to Kreidler and Davis to say they seemed more at home in the oratorio than did the women. Davis fully lived up to his reputation as a skilled interpreter of the sacred score, and Kreidler put into the magnificent bass rôle an understanding that could come only from long acquaintance.

With the exception of the soprano, the same artists, chorus and orchestra offered "The Swan and the Skylark" two nights before. It was an able performance but lacked the freedom and spontaneity that marked "The Messiah," for the reason probably that this was the first time it was sung here. Elizabeth Gilbert, the Manual Normal's instructor in voice, had the soprano rôle, and sang it capably too, the part displaying to advantage her fine upper register.

The four soloists brought here for "The Messiah," together with Miss Gilbert, Anthony Stankowitch, the school's chief instructor in piano, and Rheta Hesselberg, instructor in violin, gave the artists' recital Friday afternoon. It was perhaps the most notable program of its kind that Pittsburg had ever listened to. Mellish was obliged to respond to the welcome accorded her first appearance by two encores. Ingram's wonderful purity and richness of tone held her audience almost breathless. The audience thoroughly liked too the emotion Davis puts into his singing and his ringing high notes. Kreidler was hardly at his best but more than made amends at night. Miss Gilbert was given a most cordial welcome, for her popularity as a teacher equals the genuineness of her art. Mr. Stankowitch, formerly of the Northwestern University faculty, gave a brilliant reading of Moszkowski's "Tarantella" and the crowd refused to be content with his bows of acknowledgement. Miss Hesselberg's satisfying technic in Kreisler's "Tambourin Chinois" made her second appearance necessary. Nora Neal as accompanist for this concert and pianist in the festival orchestra exemplified how true it is that accompanying is an art in itself.

Carolina Lazzari was greeted by a large audience the night of April 29. It is the policy of the festival executive board to bring here each year for recital an eminent artist, and its choice of Lazzari this time was in every way a happy one. She pleased not only by her wonderful voice, but by her charm and dignity as well. Professional musicians in the audience would perhaps have wished more of the new in her program, but the average music lover could not have been better suited.

Interstate High School Contest

Despite the importance of the concerts just described, it is doubtful if they were nearly so important for the future of music in the populous district where Kansas, Oklahoma and Missouri meet as was the Interstate High School Musical Contest held the afternoons of April 28 and 29. This contest showed that music is as thrilling a subject of friendly interschool rivalry as athletics and that it has a big place in the thoughts of our high school students.

Sixteen high schools, the most of them situated in good-sized towns, entered for fifteen contests. Four hundred forty-six students took part in the contest. Since almost every school entered for more than one contest, individual student appearances on the stage numbered at least 800. More than 2,000 persons, including hundreds of high school students who had accompanied their representatives, heard the program of the second afternoon.

The Parsons, Kan., high school took first place in three contests and won the highest number of points. It was even a bigger winner last year but did not have as stiff opposition as it encountered this time. Charles McCray is supervisor of music at Parsons.

The mixed chorus of thirty-five voices was won by Parsons, with Chanute, Kan., as a close second. Blanche Rumbley is supervisor at Chanute. Tulsa, Okla., won the contest in girls' glee club, thirty-five voices. Lila Wade Harrell was the conductor. Chanute captured second place in this class also. Carthage, Mo., took first place with its girls' club of sixteen voices. Gabriella Campbell is supervisor there. Parsons won second place.

Neodesha, Kan., won in girls' double quartet, under the direction of Madge Utterback. Chanute had no rival for the boys' double quartet but received a high grade. Joplin, Mo., took first place in orchestra with a remarkably well balanced and trained organization of more than fifty instruments. Frank Coulter was the conductor. Parsons ran Joplin a close second with an orchestra of about the same size. Joplin's band earned a good score but had no contestant.

A novel form of contest was in junior high school girls' glee club of twenty voices. The Manual Normal Club of Pittsburg won by one point over the Parsons club. The winners in voice solos were as follows: Bassos, Lyman Finley, Pittsburg, Kan., first; Elmer Morgan, Frontenac, Kan., second; tenors, Frank Murphy, Parsons, first; Eugene Taylor, Frontenac, second; sopranos, Vivian Bowker, Pittsburg, first; Ethel Gay, Mound Valley, Kan., second; contraltos, Alevina Koehler, Neodesha, Kan., first; Loraine Ellis, Parsons, second. William Humble of Joplin, was awarded first place in piano solo and Albert Hunnecke of Parsons, second. Ophelia Braeckel of Joplin, was first in violin.

"Pan's Festival," the opening program of the series, used about 150 young women and girls as exponents of the music of motion and color rather than that of sound. The most novel scene recalled the Greek games. Bertha Bennett was in charge.

Some argued two or three years ago that "The Messiah" could not be made the principal feature of an annual festival in this district, that the musically uncultivated would lose interest in it. In view of its immense success this season, Mr. McCray smiles when he recalls these arguments. He plans that its continued use shall serve as a nucleus for the musical life of southeastern Kansas and the neighboring towns across the Oklahoma and Missouri lines. Moreover, he has made the State Manual Training Normal a musical center.

So, at the very heart of that part of Kansas which furnishes the newspaper many columns about striking coal miners, a musical tradition has been definitely established. And five years have sufficed to do it.

Dean G. W. Trout is president of the Festival Board. It was seen a year ago that in order to make the festival what it ought to be, the community must join with the normal college not only in backing it but also in supervising it. So the board now numbers just as many business men and club women as it does faculty members. The business men are J. W. Overbay, O. L. Stamm, A. H. Shafer, G. W. Pogson and W. J. Watson; the club women, Mrs. J. Luther Taylor and Mrs. Nannie Rogers; the faculty members, G. W. Trout, Walter McCray, J. A. G. Shirk, F. H. Dickinson, A. H. Whitesitt, Dean Hattie Moore-Mitchell and Vivian Atwood. E. B.

Mario Salvini to Produce Operas Next Season

Announcement is made of important grand opera performances for the coming season by Mario Salvini, director of the Salvini School of Singing of New York. With the co-operation of prominent conductors, Mr. Salvini will produce many favorite operas, including "Traviata," "Trovatore," "Rigoletto," "Carmen," "Faust," "Merry Wives of Windsor," "Cavalleria Rusticana," "Pagliacci," "Hansel and Gretel," and others. Artist pupils of the school will appear in costume with appropriate scenery and adequate orchestral support. In addition to his city activities Mr. Salvini will also conduct a summer school during July and August.

Bernard Sinsheimer to Teach in Maine This Summer

Bernard Sinsheimer, the New York violinist, will remain in America this summer and has taken a house at Biddeford Pool, Me., where he will teach a number of his advanced pupils over the vacation months. Mr. Sinsheimer will continue the concerts of his string quartet next season, giving series of concerts in Crestwood, N. Y.; White Plains, Mt. Vernon, New Rochelle and Scarsdale in addition to their subscription series in New York City.

Royal Dadmun in Connecticut Recital

LAKEVILLE, CONN., May 7.—At the Hotchkiss School last evening Royal Dadmun, baritone of New York, gave one of the finest song recitals ever presented here. Among his offerings were the Prologue to "Pagliacci," foreign songs by Sinding, Grieg, Widor, Debussy and Fourdrain, Moussorgsky's "Song of the Flea" and songs by American and English composers, among them McGill's "Duna," O'Hara's "Wreck of the Julie Plante," Quilter's "O Mistress Mine," some Irish Hebridean and Scottish folk-songs and two of H. T. Burleigh's Negro spirituals. In voice and interpretative ability Mr. Dadmun won his audience completely and was applauded to the echo. Marion Sim played his accompaniments artistically.



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Quarter Tones and "Color Sounds"

To the Editor of MUSICAL AMERICA:

Concerning the discussion about quarter-tones, or steps as they should properly be called, I was interested in that matter about sixty years ago, and worked out the mathematical vibratory values of tones. A friend, the late Dr. Hageman, became interested also and had made for himself a piano, which by means of a set of levers, shortened certain strings so that if tuned in the first place to perfect fifths would in any key yield perfect fifths by putting down the proper lever. But it required some foot agility to move the pedals in rapidly changing harmony.

As a scientific toy it was all right in its way, but was not practicable to a musician. Now this is exactly what Bach found out, and what bothered Zarlino about 100 years before Bach. The difference between the perfect fifths of a piano and those of string instruments is notorious to the orchestra, and some leaders refuse to have an organ play with the orchestra.

In the case of the piano the natural construction of the human ear selects, and natural overtones themselves agree in reinforcing each other to such an extent that better harmony is heard than is actually produced. The disagreement between the violins and the winds in the orchestra is even greater, yet the ear tolerates it.

This yearning for quarter-steps to produce harmonies not possible from modern keyed instruments is no new thing. It obsessed me at sixteen, and has bothered every musician for hundreds of years, and every scientific philosopher who dabbled in it. But the fundamental thing which makes music possible is the construction of the human ear, which Helmholtz demonstrated I think for the first time, and which gathers harmony from the air, from the very sounds of nature.

The thing which composers must look after is not so much how to produce some novel sound, as how to reach the intelligence of the hearer. Naturally this is

easiest through some language already known, or some series of sounds understood already. This comes by cultivation. We may introduce a new word into our language. We may also introduce a new chord, if such a thing is possible, now and then, but we cannot make a complete change of any medium of expression and be understood; neither can we go out of nature's groove without denaturing ourselves.

We may create new kinds or "timbres" of tones, as is done in the modern organ, by using new instruments or new combinations of instruments, and even then only if the meaning to be conveyed justifies the innovation. But to make a mere jangle for the purpose of making a noise is childish and not justifiable by any mature artistic instinct.

On this subject I delivered a lecture before the Ohio Natural History Society in 1891 in which I prophesied what has since come to pass, viz: the search for new color-sounds. Some seem to think that this bears directly on the question of quarter-steps. But it is a matter involving an entirely distinct set of phenomena, and I might add, of far more wonderful psychical influence than that of quarter-steps.

D. W. MILLER.

Norwood, Ohio, April 22, 1920.

The Chiropractors

To Mephisto:

I observed in the MUSICAL AMERICA of April 17, your splendid article touching on Chiropractic. To say to you that I am pleased with your attitude is indeed putting the matter very mildly. I would that we had more men of such fearless attitude and comprehensive information.

The thing most noticeable in the conduct of most men who sustain a relation to public opinion such as you do is that they do not assume any more responsibility than it seems necessary, and therefore, fail to bring to light and to public attention the very things most needed. I have the honor to represent two large and influential Chiropractic Colleges, one located in your city and the other at Oklahoma City, Oklahoma. I am having attention called to your article in both of these institutions.

Yours very sincerely,
WILLARD CARVER.

Oklahoma City, Okla.

May 1, 1920.

My dear Mephisto:

May I congratulate you upon the independence and truthfulness of your musings. I am a graduate of the City College, of Columbia University, have been a principal of the staff of the New

York Public Library, have been editor of a motion picture corporation, have been research director for the Fox Film Company, and now lastly am professor of physiology and Chiropractic theory at a Chiropractic College.

Though my education seems to be rather diverse and manifold, yet music was not included. Fortunately for me my wife is a musician and to her I credit my interest in music, and therefore MUSICAL AMERICA is always in the house.

That you should turn from music criticism to awake the musical public to the value of Chiropractic is highly commendable. I too have suffered in the hands of the medical profession before I was interested in Chiropractic, and now both as a practitioner and a teacher in Chiropractic, I can substantiate every statement that you make in regard to the wonders, marvelous wonders of Chiropractic.

Your comment in regard to Dr. Sauchelli does not even reach the fullness of his worth, for I know him well. Keep on and perchance whatever good there be in Chiropractic, and believe me it is immeasurable, will be spread before a growing public.

Thanking you deeply for your kind words, for it is nothing but the truth, I beg to remain,

Yours very truly,
Dr. SINAI GERSHANEK.

New York, May 3, 1920.

The Song "Dardanella"

To the Editor of MUSICAL AMERICA:

Apropos of your mention of the song "Dardanella" in the issue of April 24, you may be interested to know that there is a little city named Dardanella down in the heart of Arkansas. I spent several days there recently and had a copy of MUSICAL AMERICA sent there.

"Dardanella" was probably named after the famous strait which presumably gave its name to the song. It—the city—stretches its length most picturesquely along the Arkansas river, and boasts the longest pontoon bridge in the world.

Naturally, the song "Dardanella" is very popular there, seeming to share favor with the moonshine whiskey that is giving the federal authorities so much trouble in that part of the country.

While waiting for dinner, my first day in the hotel, I was attracted by the strains of the "Lucia" Sextet from a phonograph in the office. Investigating more closely, I found a young man in charge of the machine. He stopped the "Sextet" record before it was more than half finished, and replaced it with a particularly "jazzy" record of "Dardanella." This, he later informed me, he considered "the grandest piece of music ever written." I was irresistibly reminded of Mr. Peyser's recent comment on the "Dusk of the Gods," "which was, and remains, the grandest music ever written!"

Perhaps Mr. Peyser never heard "Dardanella." At any rate, I am sure you will appreciate the force of the contrast.

Cordially yours,
ALTON O. THOMAS
Springdale, Ark., May 4, 1920.

CHILDREN CHANT

Five Thousand Strong, They Make Saint Patrick's Ring with Gregorian Tones

For the first time in the history of the Roman Catholic Church in America, 5000 children from parochial schools in New York, Brooklyn, Trenton, Philadelphia and other nearby cities and towns, gathered in St. Patrick's Cathedral, New York, on May 12, and sang Gregorian chants as they were sung in the twelfth century. The object of the occasion was to stimulate interest in the antique music and prove the feasibility of doing away with settings of a more secular character according to the proclamation made by Pius X in 1903.

The International Congress of the Gregorian Chant will hold its first meeting in America in this city, June 1 to 3. Church dignitaries from every Catholic center in the world will attend, and it is thought that events at the three-day session will either establish the Chant or do away with it for all time. The director of the Congress and head of the movement is Don Mocquereau, of Quarr Abbey, on the Isle of Wight. A proportion of a trifle over half the churches are in favor of the Chant; the others, despite approval of the Holy See, cling to the present prevailing music of the mass.

TITTA RUFFO

Proves Star of Musical Festival

"Famous Italian Singer the Caruso of the Baritones"

(From the Springfield Republican.)

In the Figaro song from Rossini's "Barbiere," which he put next in place of the aria from Leoncavallo's "Zaza," was a piece of sheer virtuosity such as one is rarely privileged to hear. To his marvelous singing he added comic talent of first-rate order, and bubbled over with vivacity and good humor. This is one of the great show-pieces of operatic baritones, and much is expected. Titta Ruffo set himself to beat all the records and it will not be easy to persuade his auditors that he did not succeed. In its way the performance was unique in the annals of the festival.

In Ruffo's singing there may be the excesses due to a vehement temperament, but it will always be wonderful singing. His voice is one of the finest of our day, and he uses it with marvelous power and ease; what Caruso is among tenors he is among baritones. Even in his seeming recklessness, too, there is a kind of discretion, and the vocal "stunts" in the "Barber" aria were carried through with fascinating abandon, but with perfect sureness—there was never fear of failure or of a bad tone. With this aria he left the audience quite convinced that it had heard a singer of the first rank, and each number deepened the impression. His last aria, the drinking song from "Hamlet," by Ambrose Thomas, he in part repeated in response to an encore, singing a bravura cadenza which captivated his hearers.

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CARNEGIE HALL

NEW YORK CITY

Public School Music Has Important Place at Wisconsin Teachers' Meeting

Association's Convention Held in Milwaukee—"Music Appreciation" of Paramount Importance in School Teaching, Says Educator—Plea Made for "State Inspector" of Public School Music

MILWAUKEE, WIS., May 10.—The Wisconsin Music Teachers' Association has held its annual meeting this year in Milwaukee.

Theodore Winkler of Sheboygan was elected president of the association. Other officers for the coming year include: vice-president, Edgar B. Gordon, Madison; secretary, Lillian Watts; treasurer, Anna L. Heilman Merrill. Dean Liborius Semmann of Marquette Conservatory was chosen chairman of the program committee; chairman of piano examining board, Elizabeth Buehler; voice, Ella Louise Fink; violin, Ludwig Wrangell; organ, Lewis Van Tine; public school music, P. W. Dykema; theory board, Dr. Charles H. Mills, Dean Semmann and F. Thompson. The general chairman of the local committee is Estella Hall Read. Professor Gordon is editor of the *Wisconsin Music Teacher*, the organ of the association.

Mrs. Agnes Moore Fryberger, assistant supervisor of music of the Minneapolis public schools, declared that music is not a success in the public schools as it is now being taught. Mrs. Fryberger was discussing "music appreciation" in one of the sessions of the music teachers held in Wisconsin Conservatory Hall.

"The difficulty with public school music teaching is that too much time has been placed on the mechanics of singing and too little on the real heart interest in music," said Mrs. Fryberger. "The best method of music teaching is to put emphasis on the real content, the real spirit in music, with technical training used only to re-enforce this emphasis. Over 90 per cent of the children of

our public schools never get to high school. In the average music course, the real music does not come before the high school age. This means that the children in the elementary grades have been forced to read notes until they think music is composed of nothing else. We must teach music appreciation above all other things.

"To teach appreciation of music in the best way, get the best talent in your town to come and sing and play before the schools. Then a discussion on the meaning of the songs, the ideas and the sentiment they convey, should follow. In that way the children would get at the real content of music. The machinery of music would then be put into the background where it belongs."

Ella Louise Fink, one of the best-known teachers of children's music in Milwaukee's suburbs, gave a demonstration of what to do with children's music and how to do it. She gave examples of excellent teaching which were applauded by all the teachers present.

William L. Jaffe, concertmaster of the Milwaukee Symphony and conductor of several organizations, gave a short talk on the instruments of the orchestra.

Need a State Supervisor

Dr. Charles H. Mills made a suggestion that it might be desirable to have a State Supervisor of Music in Wisconsin.

"When I took up my duties at the University of Wisconsin six years ago, public school music was on a two-year basis," said Dr. Mills. "To-day the enrollment in the music course has increased ninety per cent and the students are taking the four-year course."

"In public school music we are beginning another new venture. Pennsylvania

and Texas have appointed a State Supervisor of Music, and I hope it will not be long before this State will have a similar official. In England the authorities have so recognized the value of music that they have appointed a Government inspector to look after the music in the schools. What we need here is something corresponding to the English inspectors of music—a State inspector of public school music. He should be a thorough musician and be given a salary commensurate with the profession."

One of the most interesting addresses given at the convention was that by Mary Elizabeth Moutry, who spoke on "A Plea for More Intensive Training for Singing Teachers."

"The war is responsible in a measure for our great musical awakening," said Miss Moutry. "This will mean an increased field for the singing teacher, but that teacher must be trained to meet the new conditions."

"We need something to centralize our teaching of music. France is establishing a national school of music in Paris which will train music teachers how to teach. A teacher cannot be judged by the number of voices he successfully trains, but by the number of voices he successfully ruins. Unless he knows how to teach, he will generally ruin voices, no matter how good a singer he may be."

A high light in the convention was the address of P. W. Dykema on "Social Aspects in Listening to Music." This is expected to be part of a new book on the subject which Mr. Dykema is writing. Pearl H. Van Vliet, one of the best-known piano teachers of Milwaukee, talked on some of the problems of the piano teacher. Lillian Watts spoke on "High School Credits for Music Study."

The delegates to the convention were entertained by an organ recital by Carl F. Miller in the Grand Avenue Congregational Church. Irene E. Eastman read a paper at this session on "The American Guild of Organists."

A resolution was passed at the convention urging that the State Superintendent of Public Schools be supplied with data concerning all the music teachers of the State.

A large number of programs were given during the sessions. One was by the basso, William G. Hay; the soprano, Clementine Malek, and Alexander MacFadyen, the composer. Another recital was given by Lillian Rahn, violinist; Mrs. H. G. Rahn, accompanist; Elizabeth Harding, soprano; and Mrs. Frederick Gardner, pianist. A third program was given by William Wegener, tenor, and Anthony Bumbalek, pianist. Most of these programs were arranged by W. J. L. Meyer and other members of the local committee.

The outstanding musical event of the entire convention was the concert in which a Bach concerto for three pianos was given by Adeline Ricker, Frank Olin Thompson and Anthony Bumbalek; Dvorak's string quartet by William Jaffe, first violin; Marie Schrupp, second violin; Albert Fink, viola, and Alois Smrz, cello. Schumann's quintet was also given with the quartet just mentioned, and Mrs. Norman Hoffman at the piano.

Banquets, auto rides and the usual entertainments were a feature of the convention.

C. O. S.

Anne Roselle Is Added to Roster of Metropolitan



Anne Roselle, Soprano, Who Has Been Engaged for the Metropolitan Opera Co.

In the Metropolitan Opera Company's recent announcement the name of Anne Roselle appeared among the new sopranos whom Mr. Gatti-Casazza has engaged for the coming season. Miss Roselle has not yet been heard in opera in New York; at the present time she is on tour with the Scotti Opera Company, with whom she opened as *Nedda* in "Pagliacci" in Birmingham during the first week of May with noteworthy success. Mr. Scotti heard her and engaged her as a member of his company for the spring and fall of 1920, following which she was heard and added to the roster of the Metropolitan forces. She is said to possess a lyric soprano of unusually fine quality. With the Scotti Opera she is singing *Nedda* in the famous Leoncavallo opera and *Ah-Yoe* in Leon's "L'Oracolo."

Miss Roselle is a product of the teaching of William S. Brady, the well known New York vocal teacher, from whose studios have come Carolina Lazari, contralto of the Metropolitan Opera Company; Dorothy Jardon, soprano of the Chicago Opera; Grace Wagner, soprano of the Society of American Singers, and Kathryn Meisle, the concert contralto. Jacques Cointe is Miss Roselle's teacher in acting.

WASHINGTON, D. C.—Under the direction of Mary A. Cryder, a musicale was presented at the Arts Club recently. The following artists assisted: Mrs. W. S. Clime, soprano; Miriam Larking, cellist, and Marie Hanson, accompanist. W. H.

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Middleton Will Make Another Song Recital and Oratorio Tour

FEW American singers have in recent years advanced so rapidly in popularity as recital artists, as Arthur Middleton, the baritone, formerly of the Metropolitan Opera Company. Mr. Middleton, who is essentially an American product, having been born in this country and having studied exclusively here, was a member of the Metropolitan for three years after having made his first success as a singer in oratorio.

Middleton still gives some of his time and attention to oratorio work, but has paid more attention to recital work and in that field he has won a striking and significant success. Mr. Middleton believes that the recital represents the highest form of the singing art. He feels that it takes a real singer to be a success in recital, because it requires first of all voice and in addition infinite understanding of the most important requirements of the art and the desires of the public. It is not an easy matter to build

programs and to present them properly.

Of the oratorios Mr. Middleton is best known possibly as a "Messiah" singer, but he prefers the music of "Elijah." During his closing engagements of this season, he will make a special trip to Vancouver, B. C., to sing "Elijah" on June 1 and will be soloist in Parker's "Hora Novissima" at the Indianapolis Music Festival June 6. His other engagements will include a performance of "Aida" in concert form at the Kalamazoo, Mich., festival, May 19, and recitals in Elmira, N. Y., May 21 and Des Moines, Iowa, May 24.

Mr. Middleton has already forty engagements booked for next season, including an extended tour of the Northwest. His illness of six weeks during the middle of the past season, when he was stricken with influenza in Chicago, made it impossible for him to fill a considerable number of engagements and many of these will be included in his next season's work, some of them having been filled this spring, since his recovery.



New Home for Chicago Concert Series



Chicago, May 15, 1920.

THE Central Concert Company has just issued a circular to the effect that the second series of concerts will be held in Orchestra Hall the coming season instead of in Medinah Temple where they were held last year. The list of artists engaged are as follows: Renato Zanelli, Carolina Lazzari, Grace Wagner and Frank La Forge for Oct. 4; Rosa Ponselle and Carmela Ponselle, Oct. 13; Giovanni Martinelli, (assisting artist to be announced later,) Nov. 1; Anna Case and Sascha Jacobsen, Nov. 15; Frances Alda and Charles Hackett, Jan. 10; Toscha Seidel, Jan. 24; Frieda Hempel, Coenraad v. Bos and a flautist to be announced later as assisting artist, Feb. 7; Louis Graveure and Mischa Levitzki, Feb. 21.

W. H. C. Burnett, for the past four years with the Central Concert Company, has severed his connections with that organization and will devote his time to the interest of the celebrated baritone, Louis Graveure, acting in the capacity of manager.

Fritz Renk, violinist, was soloist at the second Jubilee concert given by the Chicago Singing Association, under the direction of William Boeppler, May 7, at the Germania Club. Mr. Renk's numbers included a Vieuxtemps concerto; "Caprice de Concert" by Musin; "Romanze" by Sebald; "Als die Alte Mutter," Dvorak; "Viennese Melody," Kreisler, and "Variations" by Tartini. Mr. Renk was assisted by Alexander Sebald, the young violinist's teacher.

The annual election of the Lake View Musical Society took place at the Parkway Hotel Monday afternoon, followed by a musical program given by Gustaf Holmquist, basso, and Harold Ayer, violinist.

Harold Henry, the noted pianist, will conduct a "master class" in Portland, Oregon from June 21 to July 31.

Theodore Harrison, baritone gave a recital in Bloomington, Ill., Friday, May 14. Lois Johnston, soprano, artist-pupil of Mr. Harrison, assisted on the program.

Margaret Weiland, pianist, Eugene Stinson, baritone, and Ralph Michaelis, violinist, gave a concert in Lyon & Healy Hall Thursday evening under the direction of M. Jennette Loudon. Miss Weiland and Mr. Michaelis played the first movement of a sonata by Lazzari for violin and piano, and compositions by Paderewski, Chopin and Tchaikovsky. Mr. Stinson's share of the program was a group of songs by Franck, Duparc, John Ireland, Forsythe and two songs by M. Jennette Loudon, "I Saw Thee Weep," and "A Memory."

Irene Authier, soprano, and Elfriede Herz, contralto, combined in giving the last of the Young American Artists Series of recitals in Recital Hall, last Thursday evening. Both of these young singers coming from the Devries' studios,

disclosed pleasant musical accomplishments. They opened their program with a duet from Mozart's opera "Marriage of Figaro," and each of these singers also had several groups of songs, ranging from the older arias and airs to the latest examples of song literature. Miss Authier made an especial hit with "In Verras," by Herman Devries, which was so well received by the audience that it had to be repeated. Miss Herz, in Ganz's "Il Faut Aimer," also achieved a personal success and Mrs. Herman Devries, as accompanist, materially aided both musicians in the rendition of one of the most pleasing concerts of the series.

Eusebio Concialdi, baritone, assisted by Isaac Van Grove, pianist, gave a song recital at Kimball Recital Hall on Thursday evening. Sig. Concialdi displayed his powerful baritone voice in some operatic arias by Massenet and in several groups of Italian songs. He also sang a set of three ancient airs by Handel, Scuderi and Beethoven. A new song by Sig. Carbonieri, "Oh, No... non dite," (Canzone Provenzale) was one of the interesting modern pieces and Isaac Van Grove in an Etude and Ballade by Chopin, diversified the program successfully.

New Members for Musical College Faculty

ACCORDING to a well founded report Richard Czerwonky, the celebrated violinist, and Moses Boguslawski, pianist, both members of the Aeolienne Trio, will join the faculty of the Chicago Musical College.

Marcia Glover Higginson, a member of the MacBurney Studios, gave a recital Monday evening in Barnum Recital Hall. The program was made up of old classics, two groups of English and Norse folksongs, including two numbers written by her mother, Mrs. E. Higginson. As an encore, Miss Higginson added "Come Up, Come Up, with Streamers," by Deis. Admirable support was given her by the talented pianist, Harold B. Simonds, as accompanist.

Mrs. Rudolph P. Kiesselbach, who was a special student in Europe of Josef Lhevinne for a number of years and who also assisted him in his teaching, has been appointed assistant to Mr. Lhevinne for his summer session at the American Conservatory of Music beginning in June.

Grace Hickox presented the Studio Players in the ninth annual Shakespearean Recital Thursday evening at her Atelier on East Pearson Street.

The advanced piano pupils of Heniot Levy of the American Conservatory of Music were heard in recital Wednesday evening in Kimball Hall. Mollie Sugermann, Edith Mazur, Alice Rosenthal, Helen Rauh, Belle Mehus, Paula Janton, Nellie Snider, Ruth M. Feicke, Isabelle Cuny, Radie Britain, Constance

Aurelius, Dean Remick, and Virginia Cohen gave the program.

Mona Redmond and Herbert M. Johnson, who won the grand pianos in the contest which was held recently in Orchestra Hall, are pupils of Alexander Raab, the gifted pianist. Mr. Raab is a member of the faculty of the Chicago Musical College.

The Chicago Musical College students' program was given by the following young people in Ziegfeld Theater Saturday morning: Olivia Zemon, Evelyn Foyereisen, Ruth Stern, Julia Lyons, Jane Moist, Fern Anderson, Janice Shapiro, Shirley Klein, Essie Collins, Elizabeth Glenn, Esther Bradford, Mildred Gordon, Irene Monroe, Josephine Kuntz, Vivian Glenn, Alice Flannigan, Libby Bisco, Dorothy Chester, Dora Owen, Doris Slater, Alma Feld and Lucille Meusel.

Burton Thatcher, of the faculty of the Chicago Musical College, Ruth Kuerth, Sylvia Loder, and W. Harry Smith, gave a performance of "Martha" at Dubuque, Iowa, May 7.

Nina E. Lawrence and Rebecca Bandy, students in the school of acting of the Chicago Musical College, appeared in "the Quitters," a play by Hecht at the Dill Pickle Theater. Everett Roles and Wayne L. Moore, students in the same department took part in a play by Richard Harding Davis, entitled "Her First Appearance." This was given in the same theater.

Maxine Ross has been engaged for a stock company in Montreal, Canada.

Ruth Gordon, pupil of Lois Adler, pianist, gave a novel and interesting program in Barnum Hall Monday evening. Schumann's "Scenes from Childhood"; Bach's "Two-Voiced Inventions: C Major, G Major, F Major"; and numbers by Grieg, Tchaikovsky, MacDowell, and the concerto C Minor by Beethoven made up the program.

From present indications Josef Lhevinne will be forced to conserve all his strength to accommodate the students desiring to place themselves under his artistic direction at the American Conservatory this coming summer. Applications for reservations are being received daily from all parts of the country, East, the middle states, the Northwest, Pacific and Southern States. A most interesting feature will be the repertory classes, who will be represented by some of the most accomplished young artists in this country. Some of them will be specially selected to appear at the Conservatory recitals, which will take place at Kimball Hall during the session.

MARGIE A. McLEOD.

ERB OPENS RECITAL SERIES

Well-Known Coach Presents Artists in Program

The first of a series of studio recitals by artists coaching with John Warren Erb, song coach, accompanist and conductor, given May 8, proved to be delightful, both in the music presented and in the manner of its presentation. Chamber music of Beethoven, together with well chosen modern and classical songs, formed a program of pleasing variety and distinct quality, opening with Beethoven's lovely Serenade, Op. 8, for violin, cello and piano, played by Max Olanoff, a pupil of Leopold Auer; Franz Listemann, formerly first cellist with the Damrosch orchestral forces, and John Warren Erb.

The next three groups were presented by Mme. Maude De Voe, soprano, who delighted the listeners with her artistic interpretations and free production of tone, which was especially noticeable in *pianissimo* passages in the upper register. Mme. De Voe's first group included "Care Selve" and "O, Had I Jubal's Lyre" of Handel, and "Love's Lullaby," by A. E. Stetson. After an encore, Mme. De Voe gave a splendid performance of the aria "Charmant Oiseau" from "The Pearl of Brazil," by David. This number displayed the full capabilities of Mme. De Voe's voice, and was received with great enthusiasm by the audience, who demanded an encore. In her last group were "Swans," by A. Walter Kramer; Pearl G. Curran's "Rain"; "Phyllis," by Hallett Gilberté and "The Linnet Is Tuning Her Flute," by Marion Bauer. Mr. Erb played the accompaniments for this artist in polished style.

For the final number, two of Beethoven's Scotch trios, "Locknagar" and

"Ye Shepherds of This Pleasant Vale," were sung by Mme. De Voe, J. Steel Jamison, tenor, and Franklin Ford, baritone, accompanied by Messrs. Olanoff, Listemann and Erb. The second trio had to be repeated.

This was the end of the arranged program, but as the audience insisted upon more, Mr. Jamison added an impromptu group, singing Handel's "Where'er You Walk," "The Time for Making Song Has Come," by Rogers, and "Love's on the Highway," by Huntington Woodman. Mr. Erb's spacious studios were completely filled, the audience numbering over seventy-five. The recital throughout gave striking testimony to Mr. Erb's excellent musicianship as a song coach, accompanist and program builder. Several other recitals are planned for the near future.

CECIL ARDEN IN DEMAND

Concert Engagements and New Roles Await Metropolitan Contralto

On May 2 Cecil Arden, the young contralto of the Metropolitan Opera Company, sang at the Montauk Theatre, Brooklyn, in a brilliant program for the benefit of the Catholic Big Sisters' Committee. She had the audience with her from her first number, the "Ave Maria" of Gounod, until her last encore, "Kathleen Mavourneen." On May 9 she was selected as the soloist to sing "Eili, Eili," at the dedication of the Bronx Hospital and Dispensary. To an insistent demand for encore she sang an aria from the "Huguenots."

Again Miss Arden was heard in New York, at Aeolian Hall, on May 14, when she sang for the benefit of the Roumanian War Sufferers. On May 22, she sings at Carnegie Hall with Martinelli, Rothier and others and on May 28, in Waterbury, Conn. She is booked for a long tour during September and October and will also sing at the Lockport Festival before the opening of the Metropolitan Opera season, when she will be heard in several new rôles.

SAN CARLO IN WASHINGTON

Gallo Forces Give Nine Operas in One Week to Large Audiences

WASHINGTON, D. C., May 10.—The San Carlo Grand Opera Company has just closed a most successful week, giving "Rigoletto," "Aida," "Faust," "Madama Butterfly," "La Forza del Destino," "Cavalleria Rusticana," "Pagliacci," "Carmen," and "Il Trovatore." The novelty was "La Forza del Destino" with Mme. Shull, Stella de Mette, Salazar, Orodognes and De Biasi as the chief artists. With a voice of beauty, power and flexibility, Mme. Shull handled the rôle of *Leonora* most artistically. Vocally and dramatically this opera of Verdi made a strong appeal.

Conductor Merola held his orchestra in control at all times, bringing out the individual beauties of each opera. The chorus also performed its part admirably. The scenery was in keeping with the high standard of the organization. Washington always welcomes the San Carlo forces, and looks upon them as an established feature of the musical season of the National Capital.

W. H.

Letz Relinquishes Faculty Post Because Demand For His Quartet

Hans Letz, the noted violinist, has resigned from the faculty of the Institute of Musical Art, New York, owing to his activity as leader of the Letz String Quartet, which has in the last few years become a vital factor in chamber music in this country. The increased demands for the services of the quartet next season decided Mr. Letz to relinquish his post at the Institute of Musical Art. The only teaching that he will do will be a limited amount of private pupils, beginning next November.

Russell Hammell Returns South for a Summer Rest

Russell Hammell, the young American soprano, who was recently heard in recital at Aeolian Hall, New York, has returned to her home in Augusta, Ga., for a rest. Miss Hammell has been studying in New York for three seasons with Mme. Christrom Renard, who considers her very talented and promising. Miss Hammell will return to New York for further study in the Fall. She will also fill several concert engagements in the South at that time.

MARGUERITE POTTER

MEZZO-CONTRALTO



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"Songs from Spanish Lands"

"Songs and Poetry of the Great War"

"An Evening with the Celt"

Cadman's Operalogue "Shanewis"
"The Vocal Art as a Culture"

SYRACUSE SETS NEW RECORD FOR SPLENDOR OF FESTIVAL

Chicago Symphony, Ruffo, Sparkes, Raisa, Harvard and Johnson are Soloists — Concerts are Staged in Keith Theater for First Time

SYRACUSE, N. Y., May 14.—The Central New York Music Festival Association, Inc., opened its eighteenth season most auspiciously Monday evening in the beautiful new Keith Theater. This is the first time that these concerts have been given in a satisfactory place, which added greatly to the enjoyment of them. The house was completely filled and the audience of 2500 evinced the greatest enthusiasm. The soloist was Titta Ruffo, whose voluminous voice, virile singing and acting won an ovation after his singing of the "Largo al factotum" from the "Barber of Seville," but he declined an encore in spite of the vociferous applause. After the "Zaza" aria he sang Renato Brogi's "Visione Veneziana." At the end of the program, when the audience was ready to depart, pressure was brought to bear by the Festival Management, so that he added another number to the program.

The reappearance at the Festival of the Chicago Symphony, Frederick A. Stock, conductor, was a welcome one as their playing has been an event here on previous occasions. The numbers heard at this concert were light in character—two overtures and a Swedish rhapsody. The real feature of the program, however, was the singing of the Festival Chorus, Prof. Howard Lyman, conductor. Mr. Lyman has been director of the Syracuse University Chorus for eight years and this organization forms the nucleus of his chorus of two hundred and fifty voices. The tone quality was excellent, the diction clear and the enthusiasm boundless. The gems of the evening were "Spring" and "Break, Break, Break!" by Dr. William Berwald of this city.

A stirring climax was made in Ward Stephens's "Christ in Flanders," sung with orchestra. Persistent requests for its repetition resulted in its being sung again the closing night of the Festival. The entire program was admirably adapted to the popular taste, which was doubtless a wise course in planning an opening concert.

The Program Committee was: W. Paige Hitchcock, Melville Clark, Robert Disque, Dr. Adolf Frey and Howard Lyman. This committee acknowledges suggestions from Frederick Stock, Dean George A. Parker and the Music Faculty of Syracuse University and to the director of the Morning Musicals, Inc.

A Symphony Afternoon

"Symphony Afternoon" of the second concert presented a program of real interest to the musicians. The Tchaikovsky E Minor Symphony was admirably played by Mr. Stock and his men. It is to be regretted that there was so small an audience for such a splendid concert. Lenora Sparkes, soprano, and Louis Baker Phillips, pianist, were the soloists.

It is the first time Miss Sparkes has been heard here and she proved herself a singer of merit in a group of French songs with Roger Deming at the piano. Her voice was particularly lovely in the *Musetta* Waltz from "La Bohème." Mr. Phillips, who played the Saint-Saëns G Minor Concerto, was interesting to those who remembered him as a student and teacher of piano at Syracuse University a number of years ago. He was warmly received and played an encore.

The name of Rosa Raisa was the magnet that drew the largest audience of the Festival season on Tuesday evening. In her two arias, "Vespro Siciliani," Verdi, and "Casta Diva," Mme. Raisa revealed the beauty of her glorious voice and held the audience spellbound by the voluminous tone and artistry of her singing. She was gracious and generous with encores and repeated the second part of "Casta Diva."

The orchestra was in splendid form and did its finest playing of the season. The Prelude to the "Mastersingers" was played superbly. Taken altogether, the height of artistic attainment was reached at this concert. The orchestra also played Debussy's "Nuages" and "Fetes"

already established here when she sang last year for the Morning Musicals. She is a delightful singer and held a power over her audience. Enrico Tramonti, harpist, was also a soloist and added a feature of novelty and enjoyment to the program.



Principals of Syracuse's Brilliant Festival. From Right to Left—Melville Clark, George MacNabb, Enrico Tramonti, Prof. Howard Lyman, Frederick Stock, Alexander Cowie, Lenora Sparkes, Robert Deming, W. D. Hawley, Louis Baker Phillips

exquisitely. Other numbers on the program were the Choral Ballade, "Joshua," Moussorgsky, for chorus and orchestra, with soprano solo by Sue Harvard and the Unison Baritone Quartet of Syracuse, George L. Patten, C. Harry Sanford, Herbert L. Rothwell and John G. Ray.

The fourth concert was distinguished by the School Children's Chorus under the direction of John J. Raleigh, and the singing of Sue Harvard, soprano. The whole program, including the Andante from Haydn's "Surprise" Symphony and Mendelssohn's "Spring Song," was arranged for the children and was heartily appreciated by them. Sue Harvard maintained the reputation she had

Ovation for Johnson

The closing concert Wednesday evening was perhaps the most interesting, owing to the tremendous success of Edward Johnson which was gained by sheer force of personality and dramatic fervor. A most engaging manner together with great warmth of temperament, unerring musicianship and sincerity of purpose, were the factors of his success. He was recalled many times and sang several encores, accompanied by George MacNabb, official accompanist of the festival. The numbers given by both orchestra and chorus were less effective than on previous occasions, with the exception of Dr. William Berwald's "Dramatic Over-

ture" played superbly by the orchestra. The audience paid high tribute to its most noted local composer when he appeared on the stage with Mr. Stock to bow his acknowledgement.

There is no doubt that this Festival season marks an epoch in the musical annals of the city's achievements and every credit is due the Festival Association and its one hundred and twenty guarantors of prominent business and professional men; to Prof. Howard Lyman, whose untiring efforts made the chorus work one of the bright spots; and to the management of the Keith Theater in making it possible to enjoy the concerts with artistic surroundings and comfort as never before.

The Board of Directors include the following prominent men: A. H. Cowie, president; A. W. Loasby, first vice-presi-

dent; C. Harry Sanford, treasurer; Melville Clark, secretary; Warren E. Day, Douglas E. Petit, Virgil H. Clymer, W. Paige Hitchcock, W. Dayton Wegefarrh, John D. Pennock, Fred. R. Peck, Prof. Edgar A. Emens, Robert W. Disque, Carleton A. Chase, Prof. Howard Lyman; W. D. Hawley, Business Manager. To these men is due the success of the revival and reorganization of the Music Festival Association.

The expenses of about \$21,000 were practically covered by the subscriptions and tickets sold, so that the directors feel justified in planning a great festival for next season. It has been suggested that American singers be featured.

L. V. K.

May Brings Musical Bounty to Norfolk

Yearly Festival Features Johnson, Garrison and Braslau as the Soloists and Philadelphia Orchestra Assisting—Schumann-Heink Heard Earlier in Month—Alda, Hackett, De Luca and Lazzari Visit City

NORFOLK, VA., May 15.—The month of May, known to all good Catholics as the month of Mary, has also become in many cities, the month of Music. Norfolk, which a decade ago felt fortunate if it achieved two concerts a season, blazed out this year in a wonderful fire of glorious concerts.

The city held its yearly festival in the ill-built and inadequate armory on May 10, 11 and 12, offering the incomparable Philadelphia Orchestra as chief star with Thaddeus Rich, conductor, and a most able and accomplished one. Twice during this year's festival the audience did what it has never done before in history here been known to do, it rose to its feet, applauding and waving handkerchiefs, once for Edward Johnson the Chicago tenor and once for the orchestra itself. Wagner was liberally represented on the programs and met with much approbation. Edward Johnson received an ovation such as no artist has ever had here before. Over and over again he was called out to face his delighted audience which stood shouting "Bravos" and waved and stamped.

The second night was bound to be something of an anti-climax after so wild

an enthusiasm. The chief event was the playing, for the first time here of Henry F. Gilbert's Symphonic Prologue to the "Riders to the Sea," sombre, tragic, stormy, elemental as the play itself. It is the first time that this interesting composer has been represented on a program here.

Mabel Garrison, who had been heard here some years ago was charming and sang well as she always does, but the hall was too large, the audience to highly-keyed for her little folk-songs with piano accompaniment to tell.

The third night, when the orchestra gave the Tchaikovsky Fifth Symphony, and Wagner's "Entrance of the Gods to Walhalla" and the "Ride of the Valkyries," and when Sophie Braslau's magnificent voice rang out in Moussorgsky's noble songs brought back the enthusiasm to its first pitch and the Festival closed on a note of triumph.

April closed with a big recital in the new city tabernacle given by Schumann-Heink, brought here by a new manager, E. L. Bergstrom, who began operations here this year and has brought several great artists here as well as several minor artists to outlying towns.

The Melody Club, under the able direction of Mme. Silance-Smith filled the Colonial theater to the last seat on May 3 to hear her finely trained chorus and the Metropolitan Quartet. The chorus, achieving each year fuller tone and finer finish acquitted itself nobly, giving works of Mrs. Beach, Clough-Leiter and Chaminade. Incidentally the solos presented by members of the chorus were very beautifully sung.

The Metropolitan Quartet was enthusiastically received and Mme. Alda was said by many who have heard her frequently to have sung her very best. Charles Hackett, singing here for the first time, made less impression than was expected, while De Luca, already a great favorite here, and Lazzari, the golden-voiced contralto, who took the city by storm last year, were uproariously received.

On May 8, the Society of Arts presented in its new hall a young soprano who is just entering upon her career, Christine Willcox, a singer of whom great things are predicted by her teacher, William S. Brady. Arthur Bassett of Worcester and the president of the Worcester festival appeared with Miss Willcox. The program was chiefly modern French works. Mr. Bassett played Debussy and Ravel compositions with rare understanding and delightful interpretation. Miss Willcox has a lovely, lyric soprano voice of unusual range and uniformity, and was enthusiastically received.

L. C. W.

Mrs. Wardwell Presents Three Pupils in Stamford, Conn., Contest

STAMFORD, CONN., May 11.—At the meeting of the Schubert Study Club yesterday afternoon in the Casino the musical program was given by three artist-pupils of Mrs. Frederick S. Wardwell. The singers were Mrs. Arthur Stark, soprano, and Carolyn Finney Springer and Mrs. James Milligan, contraltos. They united in trios by Silver, Delayrac and Protheroe with charming effect. Miss Springer scored in H. T. Burleigh's dramatic "The Grey Wolf" and also sang songs by Weatherly, Rogers, Curren and Hanscom with fine effect. To close the program the three ladies sang trios by Nevin-Harris and Nevin-Martel. Mrs. Wardwell and Mrs. F. A. Springer presided in excellent style at the piano, and John Henry MacGregor, violinist, won favor in works of Bohm, Drdla and Cui, and also in the violin obbligato he played for Miss Springer.

Marguerite Melville Liszniewska
PIANISTE

SEASON 1920-21

Managment: ANTONIA SAWYER, Inc., Aeolian Hall, New York

BOSTON WILL EXTEND FRIENDLY HAND TO FOREIGN MUSIC PUBLISHERS

BOSTON, May 14.—One of the first heads of the large publishing houses to go abroad since the war is E. R. Voigt, treasurer and general manager of the Boston Music Company, who sails from New York on the Baltic on May 22. In the course of a two months' trip Mr. Voigt will visit prominent publishers of England, France, Holland and Switzerland. His principal object will be the establishing of more cordial feeling between French and American publishers. It is believed that relations have suffered of late through misrepresentation and propaganda put forth by hostile interests. The Boston Music Co. has long been known as an ardent champion of French music; it was the first publishing house to popularize French music in this country by bringing out inexpensive editions of the works of Debussy, Duparc, Fauré, and Franck, and to-day it imports more of Debussy's music than any other firm in the United States. The Boston Music Co. is also the sole American representative of the "Edition Mutuelle" of Paris.

If the number of its managers is any indication of a city's musical activity, Boston must be speeding up, for in addition to the old-timers, three new managers have successfully established themselves here within the last two seasons, and this spring discovers a fourth. Aaron Richmond, the newest member of the managerial fraternity (if the use of this term does not seem unduly optimistic) starts his career auspiciously as manager for Laura Littlefield, soprano; Felix Fox, pianist; Jean Bedetti, 'cellist, and the Boston Symphony Ensemble, a small orchestra of players from the Boston Symphony under the direction of Augusto Vannini. Mr. Richmond's present office is at 581 Boylston Street.

Heinrich Gebhard received a rousing welcome when he gave a piano recital in Steinert Hall last Tuesday morning at the last meeting for this season of the Music Lover's Club. A sonata for flute and piano brought Charles de Mailly of the Boston Symphony to assist Mr. Gebhard, but otherwise the program was entirely by the popular pianist. Mr. Gebhard's reputation as an unusually imaginative interpreter of Debussy was again upheld, and the audience enjoyed him no less in numbers by Bach, Grainger, Albeniz, Chopin, Liszt, and in two of his own compositions,—a "Romance Elegiaque" and "Valse Caprice."

Harriot E. Barrows presented two of her advanced pupils last Tuesday evening, in a small semi-formal recital in her Boston studio, where the young singers were heard to greater advantage than if they had been allotted only a short group apiece on a program with numerous other performers. Alice Louise Armstrong, soprano, assisted by Harry Arden Hughes, baritone, gave songs in sufficient number and variety to show their own talents as well as the high musical standards of their teacher. Miss Armstrong's voice was clear and true; she was able to carry a melodic line and to infuse into it genuine sentiment. With more experience she will gain courage to make her points more boldly. Mr. Hughes has a good voice and his musical principles are obviously correct, but at present he lacks the fire necessary to convey the full dramatic sense of the music to his hearers. Helen Tiffany played intelligent and sympathetic accompaniments.

Dorothy Howard gave an entertaining program of piano music Wednesday evening before a cordial audience in Richard Platt's studio. MacDowell's "Tragic Sonata" and three Chopin Etudes demonstrated her comprehension of the classics, and a third group had the spice of novelty, for it contained Percy Grainger's "Gum Sucker's March" and a set of very delightful pieces by Grovlez which seem until now to have eluded the arrangers of new programs. Miss Howard has not only unmistakable talent, she has a musical mind of her own; she knows what she is doing. She was clearly sensitive to the imaginative qualities of Grovlez's pieces, and her playing in general had distinct character. The Bon Dieu has been kinder to Miss Howard than he has to many public performers. He has started her off with an attractive per-

sonality, and real talent; how far she goes will depend upon herself.

Priscilla White's large studio was filled to overflowing on Wednesday evening for the first of a series of three recitals to be staged there this month. The first program was given by Beatrice Cast, soprano, and Louisa Wood, contralto. The feature of the concert was Chausson's emotionally introspective "Chanson Perpetuelle," sung by Miss Wood, with an accompaniment of violins, viola, 'cello and piano. This number, and shorter songs by Strauss, Jensen, Sinigaglia and Rachmaninoff, served well to bring out her sympathetic voice and her decided musical feeling. Miss Cast, an agreeable light soprano, was enjoyed in three groups of songs in French and English. Her final number was Hageman's effective song "At the Well." The accompanists were Helen Tiffany and Dorothy Parker.

The walls of the concert hall of the Fox-Buonamici School reverberated last evening with applause for Frances Adelman, the highly gifted young pianist and pupil of Felix Fox. Miss Adelman started bravely off with Rachmaninoff's G Minor Prelude, following it with a program of discreet length confined largely to classics of Mendelssohn, Chopin and Liszt. Debussy's "Tierces Alternées" was agreeably unfamiliar. Miss Adelman has evidently assimilated well the musicianly precepts and example of her teacher. This was shown not only in her interpretation but also in her manner of playing which accomplishes musi-

cal difficulties with apparent ease and grateful absence of unnecessary motions and "Delsarte." She is no mere imitator, however, for her own intelligence is discernible. If, at times, youthful exuberance results in rather an excess of underscoring, that is better than no pep at all,—maturity should strike the balance. Unlike many students who flit from teacher to teacher, Miss Adelman, having been fortunate in starting with a good one, has remained with him during her whole musical development, and has thereby avoided the setbacks which result from frequent changes in methods of instruction.

The problem of providing a program sufficiently unhackneyed to interest a society of musicians was solved last Tuesday evening by Persis Cox, the Boston pianist, who is also president of the Radcliffe Musical Association. The program for the Association's last meeting of the season was entitled "Songs from the Hills of Vermont." While many persons have searched for native music among the Indians, Negroes, and Kentucky mountaineers, Mrs. Warren Sturgis of Boston, had the originality to look for some nearer home. Mrs. Sturgis spoke informally describing the circumstances under which she collected the songs, and they were sung by Helen Hoadley, accompanied by Robert Hughes of Cambridge, who was also the composer of the accompaniments. The concert was so well received that a repetition is being planned for next season.

CHARLES REPPER.

Scotti Forces Again in New Orleans

"Madame Butterfly" and "Bohème" Presented—Scotti, Easton, Harrold, Sundelius and Others Carry off Honors—Polyhymnia Circle and Other Societies Present Concerts

NEW ORLEANS, May 8.—A highly enjoyable performance of "Madama Butterfly" was given on May 4 to a sold-out house at the Tulane Theater, which though a makeshift for an opera house is acoustically good. Florence Easton was good in the title rôle singing with creamy tone in a fine, clear-cut way. Strangely enough, the popular "Un Bel Di" and Flower Duet scarcely "got a hand." Her dramatic moments were her best, her voice measuring up to every requirement. Mary Kent, the young American contralto, was substituted for Jeanne Gordon, which was a disappointment to Miss Gordon's personal friends who had expected much of her. The honors easily fell to the men of the cast, and Orville Harrold was the surprise of the entire engagement. He has been termed the "come-back tenor" which he proved to be, for since he was last heard his powers have become unquestionably satisfying, even electrifying. Scotti who created the rôle of Sharpless at the Covent Garden première of the opera, appeared only once. Scotti has not been heard here since he sang in the long-ago days of the Grau forces. His histrionic ability made more of the ungrateful Sharpless than is oftentimes accomplished by more youthful singers.

Marion White sang *Kate Pinkerton*, the part designated on the program for Mary Kent, the change being necessary on account of the sudden departure of Jeanne Gordon for New York. Carlo Peroni did magnificent work with a necessarily diminished orchestra, wielding a masterful bâton. Every nuance of the score was finely effected. Maestro Peroni, together with Robert Hayne Tarrant the impresario who brought the Scotti Company to New Orleans, was called before the curtain and both were obliged to respond to tumultuous applause. Paolo Ananian as the *Uncle*, Mario Laurenti as *Yamadori*, and Giordano Paltrinieri as *Goro* were all satisfactory.

If Harrold was a delightful surprise on Tuesday evening, he was a positive sensation the following evening, May 5, when he sang the rôle of *Rodolfo* in "La Bohème." One was reminded of old French opera days here and the galaxy of stars who educed thunder from the palms of the vast cosmopolitan audiences. Har-

rold was unable to continue for many moments while he accepted enthusiastic tribute to his noble vocal powers. Marie Sundelius was a newcomer who made an excellent impression. Her voice is lovely and her singing clear-cut but less opulent than one might expect from a heralded artist and she is cold as an actress, though as *Mimi* she made an alluring picture. Milo Picco plainly did not give us of his best. We know him and like him, as well as his beautiful, devoted wife, a pianist of merit. His voice is admired as is his character by all New Orleans, but on this occasion his voice was tired and fagged with strain of travel. He aroused the old interest in his work, however, and showed that he had lost none of his magnetism. Ruth Miller was a fascinating *Musetta* rather because of her personal charm than her vocal equipment.

Theodore Roehl, a local baritone and critic, charges local audiences publicly with "unmannerliness, discourtesy and lack of consideration" for entering the auditorium after the performances had begun, marring the effect of almost the entire first acts. He believes that if performances were to begin at 10 p. m. there would be those who would be an half-hour late. He asks: "Will there ever be an impresario in New Orleans who will have the stamina, as well as the consideration for those of his patrons who really come to hear the music, to take a firm stand and refuse to permit any late-comer to take his seat while a scene or a number is in progress?"

Here endeth the lesson. And probably the moral thereof. Audiences are the same, wherever there is no discipline for them. And the holders of high-priced tickets are the main offenders in practically every instance.

Local Artists in Concerts

The Polyhymnia Circle gave its last concert of the season at Ampico Hall, April 27, when Theodore Roehl, baritone, sang "Oh Men From the Fields," Treharne, "From the Hills of Dream," Forsyth, "The Rose Enslaves the Nightingale," Rimsky-Korsakoff, and a Zuni Indian traditional Invocation, Troyer. Mrs. Roehl accompanied. Kitty Levy, soprano, sang, and Richard D'Aquin, baritone, were other vocalists, the latter singing superbly the Grand Air from "Le Roi de Lahore," Massenet, and "Vos Yeux que J'Aime," Massenet. Mrs. Theresa Can-

non Buckley led the fine choruses. The violin solos of Mrs. Joseph Conn gave delight.

The Literary and Musical Club gave an evening's entertainment, May 1, when Mrs. Joseph Conn and Helena Laterriere, vocalists, Edvige Gondon, pianist, Eblen Rau and Fred A. Wulff, Jr., violinists; Esther Taylor and James D. Mallon in a dramatic scene, a two-piano duet by Gertrude Finnan and Anna Lotka, and negro spirituals by R. Emmet Kennedy, made up an enjoyable program.

The Cercle Lyrique gave its annual recital, April 29, for the benefit of the Chinchuba Deaf Mute Institute. The choruses were conducted by Professor George O'Connell and the numbers were well sung and tasteful. The playing on the violin of Ella de los Reyes was especially noteworthy. Miss de los Reyes was presented in recital, the day previous at the Conservatory, by her instructor, Mark Kaiser, the dean of violinists here.

The Jeanerette High School Quartet won the silver loving cup at the Southwestern Louisiana rally held at Lafayette, in late April. There were six quartets competing; Welch, Abbeville, Breaux Bridge, Jeanerette, Patterson and Morgan City. Those composing the winning quartet are Genevieve Gautreaux, Leonie Levis, Lorena Darby and Mildred Shaw.

More than 1400 subscriptions for the regular Tarrant Series of concerts for 1920-21 which will be conducted in future for the benefit of the people of New Orleans, have been received up to date. These concerts will be given in the Auditorium of the Shriners' Temple, the seating capacity of which is only 1750. When this number of subscriptions have been taken the lists will be closed. This educational feature of civic life will include, for the coming season Amelita Galli-Curci, Carolina Lazzari, Mario Chamlee, Raoul Vidas and Arthur Shattuck. These five concerts will be made possible—the subscription being but four dollars—by the offered services of Mr. Tarrant who will attend to all bookings, and financial details without compensation. Mrs. Lucien Lyons, a prominent woman here, will head the citizens' committee. Mr. Tarrant is confident that no other city will afford its residents more excellent musical entertainment at the price.

Records for sale of seats for season concerts for altruistic musical organizations were sent sky high when Erin Black, secretary of the New Orleans Philharmonic Society received orders for 1000 subscriptions, at five dollars each, in the first mail after the opening of the sale. Besides these more than 600 tickets have been sold of the 2000 available in the Athenaeum for these concerts.

The summer term of the New Orleans Conservatory of Music is open to June 15, and it is expected that the enrolment will be large in the music school division. The conservatory division is especially intended for teachers of music who wish to prepare themselves for higher classes. There will be no changes in the summer curriculum. H. P. S.

"BALLAD CONCERTS" CLOSE

Brahms and Wolf Are Featured—Four Artists Appear

The lateness of this long-drawn-out, over-crowded musical season, as well as the temperature of the spring-like day, doubtless contributed to lessen the audience at the Frederic Warren ballad concert at Aeolian Hall on the afternoon of May 10, to miniature proportions. This event was the sixth and last of this season's series, which have as usual possessed interest for those who care for the lyric, pure and simple, that "tells a story." The programs have, however, been constructed most elastically; even, on this afternoon for instance, to the inclusion of operatic arias, such as the duet from the first act of Delibes' "Lakmé" second number on the program. Fred Patton's first group consisted of Liza Lehmann's "The Mad Dog," Cowen's "Border Ballad" and Herman's "Three Comrades."

Emma Gilbert was substituted for Elizabeth Lennox, in two groups of songs; and was approved by the audience. In Frederic Warren's first group both Brahms and Strauss figured, and a song of his own in manuscript, "The Fiddler of Dooney," to a poem by W. B. Yeats. Another Brahms song, "The Vain Suit," and two of Wolf's made Mme. Warren's offering; and the two Warrens closed the program with duets; the last being the old and well-beloved "Madam, Will You Walk?" which was encored. Francis Moore accompanied as usual with discreetness and artistry. C. P.

INDIANAPOLIS HAS FINE MAY FESTIVAL

Two Orchestras, Paulist Choir and Distinguished Soloists in Four Concerts

INDIANAPOLIS, IND., May 12.—A music festival embracing four concerts, arranged by the Ona B. Talbot Fine Arts Association, was held on May 3, 4, and 5, at the Murat Theatre. The two visiting orchestras, the Russian Symphony, Modest Altschuler conductor, and the Minneapolis under Emil Oberhoffer, have been heard here quite often and have won much popularity. The opening concert was given by the Russian orchestra, the first half of the program being devoted to the compositions of Henry Hadley, which, under his direction, proved a great feature. His dramatic overture, "Herod," Little Suite, "Silhouettes" after the style of the Spanish, French, Italian, American, Egyptian and Irish, the Prelude to Act III of "Azora," the Intermezzo from "Cleopatra's Night" and the "Dance of the Desert Girls" were ample proof of the merit of his compositions. Hadley compositions and Hadley himself made a distinct impression. It was left to Modest Altschuler to inject the spirit of Russian music into his orchestra, which is obviously familiar with that music. They played a Symphony in G Minor by Kalinikoff, Symphonic Tableaux, "The Three Palms" by Spendiariov, and "Easter Feast in Ukraine" by Votichenko.

On the second evening, the Paulist Choir of New York directed by Father Finn, brought out a very large audience that listened most attentively to a program of sacred and secular music and the careful training that Father Finn has given his choir was evidenced in the rendition of the old works given. The secular music included two arrangements by Kurt Schindler, of a Spanish Folk Dance and a Russian Folk song, with incidental solo parts sung by John Finnegan, Thos. Coates and Billy Probst, a Lullaby, Brahms; "Where'er I Go," Brahms; and "Christ in Flanders" by Ward Stephens. John Finnegan sang "Che Gelida Manina" from "La Bohème." He was recalled several times and each time delighted the audience, singing the Irish folk songs, "Macushla" and "Market Day." Anne Wolcott, at the piano, played beautiful accompaniments for the solos.

A pair of concerts at the Wednesday matinee and on Wednesday evening by the Minneapolis Symphony closed the Festival. The program with a matinee flavor included the overture to "A Midsummer Night's Dream" by Mendelssohn, the Schubert Unfinished Symphony, Hymn to the Sun from "Le Coq d'Or" by Rimsky-Korsakoff, "Rhapsody Espagnole" by Chabrier and the E Flat Concerto of Liszt, played by Oliver Denton, who was recalled several times and added a Chopin Mazurka in D Flat and one of the Hungarian rhapsodies.

The climax of the festival was without a doubt the last concert, which was a splendid one from the viewpoint of selections and interpretations. Most acceptable were the Beethoven Symphony No. 5, the score of which was excellently read by Mr. Oberhoffer, and was greeted with bursts of applause; then came a Theme and Variations from Suite No. 3 by Tchaikovsky, a tone poem, "Finlandia" and "Valse Triste" by Sibelius and the Finale from "Rheingold" by Wagner. Rafaelo Diaz, Metropolitan tenor, won the audience by his beautiful singing of "Cielo e Mar" from "La Giacconda," an aria from "Romeo and Juliet," adding as encores the "Flower Song" from "Carmen" and "La Donna e Mobile," the latter sung twice. The final number was the "Entrance of the Gods into Walhalla" from "Goetterdaemmerung" which was received with such enthusiasm that in order to satisfy the hearers who remained in their seats Mr. Oberhoffer had his men play the well-known Berceuse from "Jocelyn," with the 'cello and violin alternating in the solo.

Hans Kindler Soloist at Lancaster Municipal Orchestra Festival

LANCASTER, PA., May 15.—Hans Kindler, 'cellist, appeared here on May 11, as soloist at the first annual festival of the Lancaster Municipal Orchestra. Enthusiastic applause following each number, made evident the appreciation of the ca-

capacity audience. Kindler's playing of the Saint-Saëns Concerto in A Minor, was particularly pleasing, while the Ballet Suite, "La Source" by Delibes, was perhaps the most striking number given by the orchestra. Under the direction of John G. Brubaker, the orchestra has made a name for itself here and will without doubt lead the city's musical activities. Six concerts are planned for the coming year, when artists of recognized standing will appear as soloists. I.C.B.

RECITAL BY YOUNG ARTISTS

Geneve Cadle and Norma Brown Present Program in Chicago Series

CHICAGO, ILL., May 7.—Geneve Cadle, soprano, and Norma Brown, pianist, gave the regular joint recital in the Young Artists' Series, at Recital Hall, Fine Arts Building, last evening, and attracted a capacity audience.

Miss Cadle sang several well-chosen groups as her part of the program, offering such numbers as Rachmaninoff's "Soldier's Bride," two Russian folk songs arranged by Zimbalist; the "Mandoline," by Debussy, and an Ariette by Vidal, with good musical expression and clear enunciation. Beulah Taylor Porter was her able accompanist.

Miss Brown, in the "Carnaval," by Schumann, disclosed an evenly balanced technique and musical and poetic understanding of this set of descriptive tone miniatures.

Both young musicians had several appearances during the evening in various other examples of their art. M. R.

KAY IN NEW ORLEANS

With Native Setting, Baritone Gives Fine Recital in Home City

Gordon Kay, the young baritone, who has just come under the management of the Fleck Brothers, appeared recently in his home city, New Orleans. Mr. Kay was booked by his managers to give a recital at the St. Charles Hotel on April 24, and arrived there a few days ahead to renew acquaintances with some of his boyhood friends. Among them were Harry B. Loeb with whom he happened to stop at the St. Charles the day before the concert. The manager showed them the ballroom where the recital was to take place and to their surprise they found it set as a typical Southern plantation on the banks of the Mississippi for the Southern Planters' Association Convention. Mr. Kay got in touch with the Convention Committee on arrangements and soon arranged with them to use their setting as the background for his recital.

When the audience of 1200 assembled to hear Gordon Kay's recital they found themselves seated as though they were on the banks of the famous river, with cotton bales piled to one side, and an old fashioned negro cabin on the other. Mr. Kay made a fine impression with his singing and included in his program melodies in Southern idiom by H. T. Burleigh, Deems Taylor, William Reddick and David W. Guion. His success was so marked that he was immediately re-engaged for a recital next spring.

Funk & Wagnalls Company Acquires "Language Phone"

The Funk & Wagnalls Company, publishers of the *Literary Digest*, New Standard Dictionary, have recently acquired all right and title in the Language Phone Method of learning French, Italian and Spanish. The Language Phone double-disc records are founded upon the books that constitute Dr. Richard S. Rosenthal's Common-Sense Method of Practical Linguistics, published by Funk & Wagnalls Company, for many years. The Language Phone Method and the International College of Languages, with which it was associated, are now a component part of the comprehensive educational activities carried on by the publishers. In adding audible speech to the Rosenthal text-books, they have rounded out their Department of Languages to the full circumference of completion.

Werrenrath to Give American Songs in London Recital

Among the American songs which Reinald Werrenrath will sing at his recital in London at Queen's Hall next month are "Night and the Curtains Drawn" by G. Ferrata and two by Deems Taylor, "May Day Carol," this being a folk song arrangement, and "Plantation Love Song," an original song of Mr. Taylor's.

High School Girls Sing at Planting of Tree in Honor of Colonel Roosevelt



Photo by Keystone View Co.

A CHORUS of girls from the Julia Richmond High School gathered on the occasion of the tree planting in honor of the late Colonel Roosevelt, in Bryant Park, New York City. The ceremonial gained in impressiveness from their singing of a number of patriotic songs.

N. Y. Music-Lovers Pay Millions in Taxes Monthly

WASHINGTON, D. C., May 19.—According to the admissions tax returns to the United States Internal Revenue Bureau here, opera, concert and theater goers spend from \$6,000,000 to \$10,000,000 a month in Manhattan and the Bronx alone. The amusement taxes cover practically all forms of public entertainment—opera, concerts, recitals, theatrical performances, motion picture shows, etc.

The only form of amusement exempt is instrumental music unaccompanied by any other entertainment or where the proceeds of entertainments are to be given to charities. The admissions tax has proved so satisfactory, both in ease of administration and as a revenue-producer, that Internal Revenue Bureau officials here express the opinion that it will be one of the last of the war taxes repealed. A. T. M.

TANDLER OFFERS WORKS BY CITY'S COMPOSERS

Eleven Los Angeles Musicians Are Represented in Symphony Program— Oratorio Society Heard

LOS ANGELES, CAL., May 11.—The Los Angeles Symphony Orchestra offered a very unusual program last Sunday afternoon at the Auditorium in eleven works written by Los Angeles composers. Five of them were conducted by the composers and the rest of the bill was directed by Adolf Tandler. The conductors were Messrs. Novelli, Hamilton, Schoenefeld, Linne and Karnbach. The numbers, interesting as showing what Los Angeles composers can present, were as follows: "Patriotic March," by Mrs. H. W. R. Strong, vice-president of the Symphony Association; "Wild Flower Waltz," by Carrie Jacobs-Bond; the Prelude to Cadman's "Shanewis"; a Symphonic Andante Sostenuto, by Fannie C. Dillon—these conducted by Mr. Tandler.

Nicola Novelli conducted his "Meditation"; Hans Linne held the bâton for the Scherzo of his "Indian Suite"; Henry Schoenefeld directed his "Meditation" on "Old Folks at Home" and his "March Fantastico on Negro Life"; Harley Hamilton had a great ovation, as he has not conducted this orchestra for seven years. He founded it and conducted it for sixteen years. He conducted his "Reverie" and "Viola. Intermezzo Caprice," and Alexander Karnbach directed his "Miniature" for string orchestra. The proceeds of the concert will be several thou-

sand dollars for the Pension Fund of the orchestra.

Monday night following, the Symphony gave a program for the Symphony association members and for the season ticket holders and their friends. The program covered the Prelude to the "Meistersingers," the "Andante Cantabile," from the Tchaikovsky Fifth Symphony; the Allegretto from Beethoven's Eighth Symphony; Debussy's Prelude to the "Afternoon of a Faun"; "Forest Murmurs" from "Siegfried"; the "Magic Fire Music," from the "Walkyries," and the overture to the Strauss opera, "The Bat."

The Los Angeles Oratorio Society gave a fine performance of "Elijah" May 8 at Temple Auditorium before a large audience. This house is particularly well suited for such affairs owing to its large stage and great organ. The work was under the direction of John Smallman, who conducted with delightful results. The soloists were Clifford Lott, as *Elijah*; Fannie Lott, recently of Boston, soprano; Harold Procter, tenor; Nell Lockwood, contralto with Elizabeth Monsur and Jack Miller in minor rôles. This was an excellently balanced quartet and worked well with the fine choral conditions that Mr. Smallman has brought about. About fifty men from the Philharmonic Orchestra furnished the accompaniments, with Ray Hastings, at the organ. W. F. G.

MACBETH IN KENTUCKY

Soprano Dominates the Bowling Green Festival—Wells Also Scores

BOWLING GREEN, KY., May 12.—The tenth annual Music Festival given by the Western Kentucky State Normal was by odds the greatest musical event ever given in this section.

The Russian Symphony Orchestra, conducted by Modest Altschuler, was in fine form and played superbly. John Barnes Wells sang here for the first time. His musicianship and charming personality achieved one of the most pronounced successes ever attained here. He has been engaged to appear in concert here next season. Mary Marks, soprano, and Evelyn Kerr, contralto, measured to the occasion, and were repeatedly recalled.

The magnificent singing of Florence Macbeth was the outstanding feature of the festival. She was immediately re-engaged for the next festival. Three men have worked prodigiously to insure the success of this yearly event, President H. H. Cherry, F. J. Strahm, of the Department of Music of the Western Normal, and Will B. Hill, President of The Oratorio Society. A. L. C.

FORT WAYNE, IND.—Under the direction of Monica Boggs, Leroy Hamp, tenor; Earl Calkins, 'cellist, and Leah Cohen-Maley, were heard in concert at the Elks' Temple on April 26.



PORTLAND, ORE.—Students of the Albany College Conservatory of Music recently presented the operetta, "The Merry Milkmaids," in Lebanon, Ore. The operetta was received enthusiastically.

WHEELING, W. VA.—Clara Ross Ricci, composer and teacher of voice and piano, will sail for England May 22, to attend the Handel Festival at the Crystal Palace and opera at Covent Garden, London.

NEW ROCHELLE, N. Y.—Among the artists appearing at the monthly musicale of the Woman's Choral Club recently were Mary Burgum, pianist; Harold Peavney, violinist; Mrs. Eugene Wessels and Marie Bradley.

FORT WAYNE, IND.—A recital was given recently at the Elks' Temple by pupils of the de Sylva School. Those heard on the program were: Clary Zolters-Bond, soprano, accompanied by Emel Verweire, and Esther Pohlman, pianist.

GUNNISON, COL.—Carl Walker, baritone, and Zelma McKee Andrews, soprano, students of the Misses Tripp, of the Colorado State Normal School faculty, gave a recital recently at the Community Church. They were assisted by the Cecilian Glee Club and an ensemble class.

MOUNT VERNON, N. Y.—The annual concert and dance of the Gunther-Winn school, Robert Gunther, director, was held here recently at the Masonic Temple and was attended by several hundred persons. Several novelties were introduced and Otilie Smith, soprano, was heard in several numbers.

BANGOR, ME.—The newly appointed members on the music committee of the Maine Federation of Women's Clubs of which Nellie F. Harvey of the State Normal School, Castine, is chairman, is composed of June L. Bright, Bangor; Mary F. Hopkins, Orono; Emily L. Parsons, Gorham, and Mrs. Mary C. Smart, Dexter.

CHATTANOOGA, TENN.—A brilliant recital was given on April 15, by Marian Rous, who is an exponent of modernism in piano music. Miss Rous began the program with the most modern of piano compositions, including Schönberg, Ravel and Palmgren, making the recital much more interesting by her lucid descriptions.

PORTLAND, ORE.—Mrs. Carrie DeWitt Joslyn was presented by the Schumann Society, under the direction of Roy Marion Wheeler, in a recital of his own compositions, assisted by San Jewel Crawford, mezzo-soprano, and Miss Marguerite Owings, violinist, and Mrs. Edith Barber, pianist, in Central Library last week.

MIAMI, FLA.—Mme. Villona Hall recently presented forty of her pupils, known as the Miami Philharmonic Orchestra, in the Central School Auditorium in a series of three concerts. Assisting were Mrs. Edward Baker, pianist; O. W. Calkins, contrabass; Mr. Hilman, tympani, and Mr. Carlson, cornet.

LEWISTON, IDAHO.—The golden jubilee concert of Armin W. Doerner, pianist, was given by him at the Temple Theater on the evening of April 30, celebrating the fiftieth anniversary of his first appearance as a professional musician. Mr. Doerner's program included numbers by Beethoven, Chopin, Mendelssohn, Weber and modern masters.

WATERLOO, IOWA.—The B Natural Music Club held its annual election of officers at the home of Mrs. N. C. Altland recently. The following officers were elected: Leoti Cowles, president; Mrs. E. J. Thompson, vice-president; Martha Thompson, secretary; Mrs. C. J. Ness, treasurer; Mildred Hoffman, critic; Mrs. N. C. Altland, vice-critic; Mrs. R. G. Taylor, director; Maybeth Mack, assistant director.

NEW HAVEN.—Kenneth Wheeler, tenor, pupil of Charles Raybold, gave a recital with success at the Center Church House recently. With the assistance of his teacher, a baritone, and Ruth Lathrop, soprano, and Marjorie Kilborn, contralto, quartet numbers were given. Accompaniments were played by Mr. Raybold, Marion Fowler and Bessie Slater.

FITCHBURG, MASS.—Stainer's "Daughter of Jairus" was superbly sung by the vested choir of Christ Church under the direction of Herbert C. Peabody, organist and choirmaster, on Sunday evening, May 2. Assisting soloists included, Mrs. Katherine Smith Pales, and Mrs. Richard B. Lyon, sopranos; Henry Clancy, tenor, and Herman Cushing, bass.

JACKSONVILLE, FLA.—"Jingoland," a two act operetta, book and lyrics by George Hoyt Smith, music by Lyman P. Prior, both local men, has been successfully given here several times by amateurs. It is now being announced that the tuneful work is to see the light of the professional stage, the premiere to take place in Newark, N. J., in the early fall.

PORTLAND, ME.—The Rossini Club lately held its annual meeting and elected the following officers: Julia Edwards Noyes, president; Mrs. Fred H. Palmer, vice-president; Mrs. Latham True, recording secretary; Marguerite Ogden, corresponding secretary; Louise Armstrong, treasurer. The club has had a successful year and maintained its concerts at a high standard.

MT. VERNON, VA.—Frances de Villa Ball, New York pianist, and Ethel Whalen Edwards, soprano, with Alys M. Ricketts at the piano, were presented in recital at the Mt. Vernon Seminary on April 27. A sympathetic program of modern and classic numbers was offered. Assisted by Lucy Brickenstein, the two artists gave a similar recital at the Washington branch of the Vassar Alumnae Association.

ALBANY, N. Y.—The first public concert by the Liszt Chorus, organized by Henry Mamecher, organist of Our Lady of Angels Church, was given last week in St. John's Hall. The chorus sang the "Soldier Chorus" from "Faust"; the "Barcarolle" from "Tales of Hoffmann" and the "Bridal Chorus" from "The Rose Maiden." Assisting artists were Mrs. Frank Ringelmann, contralto; Anna M. Hart, pianist, and Raymond J. Zwack, violinist.

ST. ALBANS, VT.—The first annual concert of the St. Albans Glee Club of twenty voices, was given with great success in the city hall, May 5, before an audience that overflowed the auditorium. It is many years since the city has had so successful a concert. E. R. Anderson directed. A symphony orchestra of twenty pieces, including players from Burlington, Rutland, Montpelier and Montreal, and a mixed chorus of sixteen voices aided the glee club.

SAN DIEGO, CAL.—The annual election of the Amphion Club was held at the Unitarian Church recently. All of the officers were re-elected as follows: Gertrude Gilbert, president; Mrs. B. A. Buker, secretary and treasurer, and Mrs. L. L. Rowan, vice-president. The business meeting was preceded by a song recital given by Matilda Barley, contralto, with Mrs. Alice Barnett Price as accompanist. Several of Mrs. Price's songs were on the program.

ROANOKE, VA.—At the last meeting of the Roanoke Music Teachers' Association held May 4, the following officers were elected for the ensuing year: Nell Verran, president; Mrs. N. L. Brophy, vice-president; Mrs. Claude Guerrant, recording secretary; Grace Buford, corresponding secretary; Mrs. Carey Nichols, treasurer; E. J. Calthrop, press correspondent. Splendid work has been accomplished by this Association during the past year and a number of new members have been added.

CEDAR FALLS, IOWA.—The music department of the State Teachers' College gave the "Mikado" at the college auditorium, May 7, to a crowded house. There were fifty voices in the chorus. The soloists were Dagney Jensen, Henry Iblings, Harold Holst, Mary Eaton, Olive Barker, Noah J. Logan, Harold Palmer, Roger Wilson and Marietta Hostrop. The leading parts were taken by the first four mentioned of the soloists. Dorothy Condit played several violin solos.

CHARLESTON, W. VA.—The music department of the Women's Club gave a recital on April 27 at the High School Auditorium. Numbers were given by Mrs. J. Gibson Kuykendall, Mrs. Gladys Copeland Knopp, Mrs. Andrew R. Warwick, Mrs. James Imboden, Mrs. Edith Cushney Brinton, Lucile Harmon, Mrs. S. B. Thomas, Mrs. M. J. McChesney and Mrs. George Rhodes. Choral numbers were given under the direction of Mrs. Elsie Esther Kincheloe. Mrs. Dorothy Taylor Hamilton acted as accompanist.

SYRACUSE, N. Y.—At the annual meeting of the Morning Musicales last week, the elections for officers resulted in the choice of Harriet Fitch for president, succeeding Mrs. Frederick Haisinger; Mrs. Joseph Wiley, treasurer; and, as directors for three years, Mrs. Haisinger, Mrs. Harry L. Vibbard and Mrs. Charles W. Ball. The Music Settlement School financed by this club, gave its third recital on May 2 before a large audience. Mrs. Jessie L. Decker, through whose efforts it has been organized, arranged the program.

BANGOR, ME.—C. Winfield Richmond, pianist and teacher, and organist at All Souls' Church, recently gave a pleasing organ recital, composed of classic and modern compositions. At the close of the present season, Mr. Richmond will return to Paris to continue his studies under Isador Phillips which were interrupted in 1914 when he was obliged to return to this country on account of the war. Mr. Richmond has also been so fortunate as to be among the few accepted pupils of Charles Marie Widor, one of the greatest of organ masters.

PROVIDENCE, R. I.—On May 3, the Monday Morning Musical Club gave a well attended musicale for the benefit of the Society for Organizing Charity. A pleasing performance of Gounod's "Redemption" was given by the Beneficent Choral Society in Memorial Hall, May 5. Arthur Hyde conducted and soloists were supported by orchestra and piano accompaniment. Mrs. C. Russell Martin, soprano, and Miss Jennie Monroe, contralto; pupils of Miss Geneva Jefferds, gave a successful recital in Froebel Hall, May 5.

WORCESTER, MASS.—Vesta Wik-Thyden, soprano; Mabel Andersen, contralto; John B. Cadieux, tenor; Dr. A. J. Harpin, basso; Nettie Green-Arkwell, organist, and Florence L. Hamilton, pianist, were the artists who presented the program of a spring musicale arranged under the auspices of Adams Square Congregational Church, and given in the church auditorium Apr. 27 before an appreciative audience that nearly filled the church. A feature of the program which proved specially delightful was a song cycle, "Peter Pan," founded on incidents in the Barrie play.

FITCHBURG, MASS.—Christ Episcopal Church was filled to capacity, May 5, at the service recital of New England Chapter, Guild of American Organists. Prominent organists on the program included Francis W. Snow of the Church of the Advent, Boston; John Hermann Loud, Park St. Church, Boston, and T. Frederick H. Candlyn, St. Paul's, Albany. Two original compositions played by Mr. Candlyn were inscribed to Herbert C. Peabody, organist at Christ Church. Master John Tulloch, boy soloist of the Church of the Advent, sang Mendelssohn's "Hear Ye, Israel."

PROVIDENCE, R. I.—Rene Viau, a young pianist of talent, made his debut in recital in Memorial Hall, April 30. Although but sixteen years old is mature in physique and his playing showed musical intelligence in remarkable degree. In the MacDowell "Eroica" Sonata and in pieces by Chopin, Mendelssohn, Ravel and Liszt he surprised and delighted his audience by the brilliance of his technique and his ability to interpret. The recital was given under the auspices of the Hans Schneider Piano School Alumni Association. For the past few seasons Mr. Viau has been a pupil of Hans Schneider.

SAVANNAH, GA.—Pupils of Christine Winter, violin and piano, were heard in an excellent concert at Lawton Memorial. Those who took part were Louise Winn, Margaret Wells, Adeline Herring, Audrie Smith, Livingston Travis, Neyle Rossignol, Rachel Meldrim, Kent Nanninga, Elsie Geffken, Charles Lebey, Albert Pike, Louise Hester, Hugo Johnson, Kenneth Lantry. Pauline Slater assisted with a reading. The regular meeting of the Music Students Study Club was held recently. "Carmen" was the opera studied. Those who took part in the program were Mrs. Wallace Pierpont, Jr., Maude Warren and Pauline Slater.

LENOX, MASS.—Under the direction of Mrs. George Mole, a community chorus of ninety voices, gave a concert in Sedgwick Hall under the auspices of the Lenox Library Association. Soloists were Miss Hutchinson, contralto; Mr. Kanser, 'cellist; Miss Lowry, pianist; Miss Maxfield, and Mr. Sedgwick. The concert was most successful, the work of the chorus being especially fine. The success of the work is due to the efforts of Mrs. Mole who has trained the chorus all winter. She is a daughter of the late Edward Witherspoon, for many years organist and choirmaster of Trinity Church here, and is also a cousin of Herbert Witherspoon.

LANCASTER, PA.—A Musical Cycle of the Seasons was the program given by the Musical Art Society in the Shriner Auditorium on April 27. The concert was given for the benefit of the Y. W. C. A. and was greatly enjoyed by a large audience. Those who took part were Henrietta Martin, Margaret Sauder, Esther Wolf, Mrs. Charles Koch, Mrs. Luther Wohlson, Madeline Welchans, Rose L. Cohn, Helen Wohlson, Helen Weishampel, Mrs. Helen Fager Kuhns, Margaret Shertzer, Mrs. David C. Book, Irene Stamm, Ethyl Leonard, Dorothy Stegeman, Edna Rossman, Mary Geizel, Alberta Kieffer, Margaret Heinitsh, Mary Welchans, Elizabeth Stoe, Helen Drepperd and Mabel Hersh.

CHARLESTON, W. VA.—Pupils in voice and piano of Mrs. Elsie Fischer Kincheloe, gave a recital at the First M. E. Church on April 30. Those who appeared were Harriett Morton, Mayme L. Wright, Elenore Robson, Julia Aultz, Betty Cook, Opal Poe, Mary Amelia Kincheloe, Helen Hartinger, Robert Barr, Annette McWhorter, Rebecca Bupp, Helen Cox, Sara Esther Matthews, Salome Bernstein, Elizabeth Mathews, Mrs. Dorothy Taylor Hamilton, Dorothy Higgins, Katherine Aultz, Mrs. William Barger, Mrs. Clyde Swinbyrn, Talma Simpson, Helen Hartinger, Esther Eugenia Davis, Eunice Eisensmith, Lucie Harmon, Mrs. Frank Hardesty, Mrs. George Rhodes and Mrs. Garland Potterfield.

BINGHAMTON, N. Y.—Two programs of more than ordinary musical merit were given in the High School auditorium, April 30 and May 1. The artists were Edwin Swain, baritone; Philip Sevasta, harpist, and Florence Brinkman, pianist. While the audiences attending these musicales were not large, about 200 persons being present each night, those who heard the concerts were highly appreciative. They were brought to Binghamton under the local management of the Joseph J. Bartlett Women's Relief Corps in co-operation with the National Society for Broader Education. This is the fourth season that the Relief Corps and the educational organization have given Binghamton an opportunity to hear excellent programs at a moderate price.

BANGOR, ME.—A large audience was present in the City Hall to attend the fifth pop concert given recently by the Bangor Band, Adelbert W. Sprague, conductor. The annual meeting of the Schumann Club was held April 28 at the home of Josephine Wiggin. Following the reading of various reports and business, Mrs. Roy Coffin, chairman of the nominating committee, announced the names of the officers of the club for the two ensuing years as follows: President, Mrs. T. G. Donovan; vice-president, Mrs. F. T. Persons; secretary, Josephine Wiggin; corresponding secretary, June L. Bright; auditor, Mrs. Robert T. Clark. A program was given by Dorothy Doe, pianist, and Mrs. F. T. Persons, violinist. Helena Tewksbury, the retiring president, provided accompaniments.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Pupils of Adelin Fermin have many new engagements for concerts, opera and churches:

John Charles Thomas, of light opera and concert fame, was heard in concert May 18, in Baltimore, at the Lyric Theater. Gladys Pidgeon, Charlotte Smith and Elizabeth Teter have been engaged for a summer of musical stock and light opera in Nova Scotia. Josephine Whittell is singing the principal rôle in "Betty, Be Good." Eugene Martinet is singing with much success throughout the West in "The Sweetheart Shop." James Lee Kilpatrick has been engaged to go on tour with the eastern company of "Buddies" in the fall. Josephine Von Hartz sang recently before the Woman's Club of Metuchen, N. J. Helen McGee is soprano soloist at the First Methodist Church, Hoboken, N. J. Helen Dodson was much applauded at a concert given for the benefit of Devastated France, at Miss Hopkin's French School.

John Rutherford is appearing in "The Passing Show of 1920" at the Winter Garden.

J. Harper Macaulay, a pupil of Mr. Fermin's, with a remarkably fine baritone voice, will shortly be introduced to

the music world. He has already been approached by a number of New York managers, and is at present appearing with Nance O'Neil, in "The Passion Flower."

Several pupils of Elizabeth Kelso Patterson, New York vocal teacher, appeared in various concerts recently, scoring marked success. Beatrice Cook, soprano, was heard at a meeting held in the West End Presbyterian Church, April 27, and will appear before the Women's Philosophical Society in New York on May 22. Anna Hess is another pupil who is being cordially received in concerts. Estelle Leask, soprano, will give a recital of modern French and Russian songs at the Patterson School of Singing the last week in May.

Sonia Yergin, a young soprano, a product of the Samoiloff "Bel Canto Studio," was assisting artist to Titta Ruffo at his concert on Sunday afternoon, May 16, at the Academy of Music, Brooklyn. She was heard to advantage in a "Tosca" aria and songs by Leroux, Rachmaninoff, Kramer and others.

NAMARA FETES WRITER

Miss Freedman Soon To Be Bride, Is Center of An Artists' Party

Marguerite Namara, prima donna soprano of the Chicago Opera Association, gave a delightful party on Tuesday afternoon, May 11, in honor of Blanche Freedman, Namara's friend and press agent, who is leaving New York shortly for her home in Boston, where she will be married before she returns to New York again. A group of girls met at the station and went out to Namara's home, where she was waiting to greet them. The girls soon had the run of the house. Fine pictures and Namara's wardrobe were about equally interesting to most of them. Francis Brugiere, the photographer, snapped the group sitting on the terrace. There probably would have been many more "snaps," if the weather hadn't made it necessary to go indoors, where tea was waiting. It was hard to say who was the star of the party, though perhaps the palm belongs to little Peggy Bolton, Namara's self-contained three-year-old daughter.

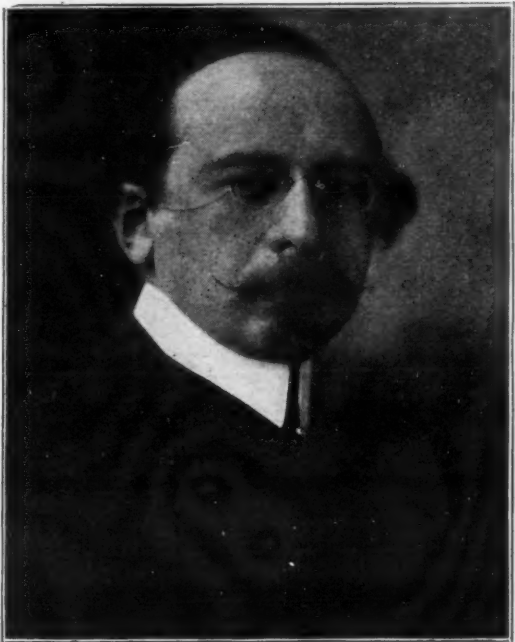
One of the most interesting events of the afternoon was when Namara and Tarasova, the well-known Russian chanteuse, went over a group of songs together, Namara proving her musicianship by playing a number of songs that she had never seen before; she also transposed them at sight, to put them into the key that Tarasova could use. It was a pleasure just to listen to them chatting, and the excitement was great when Tarasova discovered that Namara owned a volume of old Russian songs that she had been trying hard to get, and which Namara kindly offered to her to keep until she had learned them. When Tarasova left she carried off two big volumes. Namara, of course, sang for the gathering to her own accompaniment.

Among the guests, in addition to Blanche Freedman, Tarasova and Mr. Brugiere, were Beulah Livingston and her sister, Mabel Livingston, Eileen St. John Brennan and her sister, of the Morning Telegraph staff, Fannie Hurst, the short-story writer, Nannie V. Joseph and Witmark's, Adelo Winslow and Evelyn Leane. The guests returned to New York in Namara's new Pierce-Arrow.

Mme. Ziegler to Teach This Summer in New York and Asbury Park

Summer plans of Mme. Anna E. Ziegler, Director of the Ziegfeld Institute of Vocal Art of New York, indicate that the eminent voice specialist will have little time for summer-vacationing this season. In addition to vocal lessons which she will continue to give at her New York studios in the Metropolitan Opera House building, Mme. Ziegler will also spend two days a week teaching at the Metropolitan School of Music located in the Appleby Building at Asbury Park, N. J. The voice department of the latter institution was inaugurated by Mme. Ziegler several years ago and embraces a coaching department and dramatic department.

Heniot Levy's Son Gaining Rank Among American Pianists



Heniot Levy, Well-Known Chicago Pianist, Teacher and Composer

A conclusive evidence of the American youth's musical gifts can be offered in the pianistic progress made by Hans Levy, Heniot Levy's son. This young man, still in his teens, has already reached a high rank among the American pianists, and it is small wonder that his father, the eminent pianist and pedagogue, is enthusiastic regarding young students of music in this country.

In the many years, some sixteen, that Mr. Levy has been a resident of Chicago, he has brought before the public a large number of excellent pianists from his classes, and he declares that, "so intelligent, so keen, so industrious and so quick-witted is the American music student, that he easily outstrips, at least in the very large average, his European competitors."

Mr. Levy is one of those musicians, who is never happy unless engaged in some branch of his profession. An indefatigable worker, his classes always occupy most of his time during the day, and many of his evenings are devoted to the acquisition of additions to a most remarkable and comprehensive repertory, or as diversion from teaching, and from his own practice, he finds recourse in composition, his last big opus, the "Passacaglia," for piano and violin having created in a very short time a profound impression among the musicians of the country.

But not all of his time is taken up professionally. There are short vacation periods, and these are spent among the mountains of the country. For about ten years now, Mr. Levy has found uplifting rest in Estes Park, Colorado,

where he owns a fine estate, a house and grounds, right in the midst of a valley surrounded by mountains and where he spends his few weeks of the summer vacation. This year, he contemplates a short vacation in the East, before repairing to his summer home.

He has already booked an extensive concert tour for the coming season, and as Mr. Levy's gifts as a virtuoso are recognized by the musical fraternity of the country, his recitals always offer instructive material for the student and professional pianist. In his art, Mr. Levy somewhat resembles his great friend, Godowsky, both of these virtuosos having in common, a wonderfully sensitive technical smoothness and fluency, and a like aspect toward the poetic side of pianism.

M. R.

JANE DOHRMAN IN RECITAL

Rankin Pupil Gives Program in Costume at McAlpin—Tiny Dancer Assists

Appealing songs, presented in novel fashion, were prettily interpreted by Jane Dohrman in a "Miniatures in Song" program offered in the Green Room of the Hotel McAlpin New York, on May 16. She was assisted by Marjorie Hartoin, a dainty little toe-dancer who studies at the McCabe Studios. Miss Dohrman, an artist-pupil of the well known vocal instructor, Adele Luis Rankin, sings in costume suited to the varying characters of her offerings and on this occasion she made several changes. First she wore a quaint ballroom frock with appropriate white wig, in which she sang three of Weckerlin's dainty songs; Weatherly's "The Black Bird"; Karolyn Wells Bassett's "The Icicle"; two tiny songs of John Barnes Wells and a song, in manuscript, of Gustave Becker's.

Miss Dohrman's typical mandarin suit and jet black wig were worn most becomingly in her final group composed of "Chinese Mother Goose Rhymes" and she received the warmest ovation of the afternoon after her repetition of "The Feast of Lanterns" and "The Cuckoo Clock." In addition to her lyric soprano voice, which is well managed, Miss Dohrman has a most valuable asset in a vivid personality and proper understanding of the thing she undertakes. Harold Waters provided fitting piano accompaniments.

J. A. S.

Passed Away

Mrs. A. C. C. Wilcox

FITCHBURG, MASS., May 15.—Mrs. Ada Churchill Cogswell Wilcox, prominent in the musical life of New England, for nine years organist of the Pilgrim Congregational Church, Leominster, and formerly organist in the Rollstone Congregational Church, Fitchburg, and the West Fitchburg M. E. Church, passed away at the home of her father, George S. Cogswell, in Fitchburg, May 7. Mrs. Wilcox was a member of the New England Chapter of the Guild of American Organists. Her death was the second within a few years in a very musical family, her brother, Edward S. Cogswell, also a talented organist, having died at Camp Devens in September, 1918, following his induction into the United States military service. Besides her father, George S. Cogswell, who has been prominent as a choir director, Mrs. Wilcox is survived by her mother, two small children, and a sister, Jessie F. Cogswell, also prominent in musical circles, an organist of ability, and also a member of the Guild of American Organists.

The funeral services were held on Sunday, May 9, and were largely attended. Herbert C. Peabody, organist of Christ Church, and prominent in the Guild of American Organists, presided at the organ, and the quartet choir of the Pilgrim Church, Leominster, sang two solos, one being "Come Unto Me," which was written by her brother shortly before his death.

L. S. F.

Fitchburg, Mass., May 12, 1920.

Cora Calvert Foy

LOS ANGELES, CAL., May 10.—One of the best-known women in the musical and club circles in Southern California, Cora Calvert Foy, died last week at the San Rafael Heights home of her mother, Mrs. Lucinda M. Foy, after a long illness.

Miss Foy was foremost in promoting the participation of women in musical enterprises, and no one in Los Angeles has done more than she for the advancement of musical culture. In the course of this work of devotion to music,

Miss Foy came to know them all—musicians in the ranks, leaders of orchestras and choirs, soloists and musical patrons—and all of them loved her as a sister.

As president for many years of the Women's Symphony Orchestra, Miss Foy was the leading spirit of that organization. Early in her musical work she conceived the idea that Los Angeles was destined to become a great center of music, and she spared no effort to contribute to that end.

In the work of women's clubs, Miss Foy was most active. She was a leading spirit for years in the Women's Press Club of Southern California, and did much to promote its success. She was a member of the Sierra Club and the Woman's City Club.

By way of tribute to Miss Foy's exceptional contributions to musical advancement, the Gamut Club made her its "Little Sister." At a recent meeting the members by a standing vote adopted resolutions of sympathy for her in her illness.

Frances Gardiner

SPRINGFIELD, ILL., May 10.—Frances Gardiner, head of the music department of the Springfield High School, died on May 2 at St. John's Hospital after an illness of nearly three months. Miss Gardiner was head of the High School music department for the last six years.

During this time, Miss Gardiner built up a four-year course in music; made it possible for pupils to study piano, violin, or vocal music under teachers approved by the department, and to receive regular credit; and developed the Glee Clubs and the school orchestra to a high degree of excellence. The entire student body and faculty held Miss Gardiner in high honor because of her talent and devotion to her work.

Miss Gardiner was born in Vicksburg, in 1891. She was educated at Kalamazoo College and at the Evanston, Ill., Northwestern University.

Edgardo del Valle de Paz

FLORENCE, ITALY, May 1.—The death of the composer, critic and teacher, Edgardo del Valle de Paz, who for many years resided here and was professor in the Conservatory, has caused profound regret. Signor del Valle de Paz was born in Egypt in 1861, studied at the Naples Conservatory, and made tours as pianist when only sixteen. He established the "Circolo Del Valle" in Florence, and from 1896 to 1914 was the editor of the journal *La Nuova Musica*, which he founded. His "Scuola Pratica del Pianoforte" was adopted by several Italian music-schools; and his works include orchestral suites, chamber-music, songs, and compositions for the piano. His opera "Oriana," was produced at Florence in 1907.

Alfred R. Rensch

SAN DIEGO, CAL., May 12.—Alfred R. Rensch, formerly a noted bandmaster of New York and a master of the oboe, which he played with the Metropolitan Opera orchestra for years, died Monday at Coronado, where he had made his home for the last six years. He was sixty-one years old and is survived by his widow, Mrs. Charlotte M. Rensch.

W. F. R.

Henry L. Jayne

PHILADELPHIA, May 10.—Henry Labarre Jayne, the lawyer and leader of political reform movements, who died here to-day, aged sixty-three years, was a director of the Presser Home for Retired Music Teachers. Dr. Jayne was socially prominent among Philadelphia music-lovers, and for years the gatherings at his home included many well-known artists.

Francis Walker

SAN DIEGO, CAL., May 5.—Francis Walker, well known singer, author and critic, who has been a valuable member of San Diego's Musical and literary circles for more than seven years, died at his residence here this morning. Funeral services were conducted at All Saints' Episcopal Church Friday morning.

W. F. R.

Mary Whittaker

Mary Whittaker, for forty-five years a teacher in the public schools in Brooklyn, and at one time one of the best-known soprano singers in that city, died at her home on May 10, aged seventy-five. Miss Whittaker had been soprano soloist for the Brooklyn Choral Union in her earlier years.

California Music Clubs Convene for Second Time

Fresno Is Meeting Place of Federation—Lectures and Concerts Fill Five-Day Schedule—Resident Composers to Be Honored Throughout State—Mrs. Frankel Again Elected President—Endorse National Conservatory and Ministry of Arts

FRESNO, CAL., May 7.—The California Federation of Music Clubs opened its second annual convention at Fresno on May 1, with a festival concert under the able direction of State Festival Chairman, Llewellyn B. Cain. The program was from the compositions of Handel, Leoncavallo, Verdi, Gounod, Haydn, Puccini and Rossini, with orchestral accompaniment, and was so inspiring that a permanent festival association in Fresno is already proposed.

Sunday the officers and delegates attended services at various churches throughout the city.

The business of the Federation was begun Monday morning, May 3, when Miss Bell T. Ritchie, president of the Fresno Musical Club, delivered the address of welcome, which was responded to by the state president, Mrs. Cecil Frankel. This was followed by very interesting talks on State Festival Ideals, by Llewellyn B. Cain, and What a Music Festival means to a Community, by Mrs. Kate L. Harpst, president of the Humboldt Music Festival Association. In the discussion which followed it was the consensus of opinion that every county in the state should hold a Music Festival once each year.

Monday afternoon, Dr. Alexis Kall, late professor of the University of Petrograd and founder of the Petrograd People's Conservatory, delivered an illustrated lecture on The New Thought in Music, taking for his representative of the Russian School, Alexander Scriabine. The Young Artists' Contest filled the remaining portion of the afternoon. Edith Haynes Grimes of Los Angeles, was awarded the fifty-dollar prize for voice, and Alice Mayer of San Francisco, the same award for piano.

The Noack String Quartet of Los Angeles, assisted by Olga Steeb, noted pianist, gave the entire program Monday evening, one which was a delight to all. The numbers were Quartet F Major, Op. 96, Dvorak; Variations from Trio, Op. 50, Tchaikovsky; and Quartet, Op. 60, No. 5, Haydn. The program was the compliment of the Los Angeles Philharmonic Orchestra and Olga Steeb.

Tuesday morning, May 4, was a feast in many ways. The Relation of the Music Club to the Community, was the subject discussed by Mrs. Mattison B. Jones, and was full of practical ideas. Mrs. Carrie Jacobs-Bond, next gave an informal talk on Small Beginnings, which carried a message of inspiration to every member present. The morning was closed by an instructive talk on The Relation of Public School Music to the Child, by Mrs. Emma M. Bartlett.

Tuesday afternoon was probably the most interesting occasion of all, in that it was a program of Resident State Composers, representing six of California's leading cities, as follows: Oakland, Josephine Crew Aylwin; Los Angeles, Carrie Jacobs-Bond and Charles T. Ferry; San Francisco, George Edwards and Mary Carr Moore; Fresno, Earl Towner; Redlands, Harl McDonald; San Diego, Alice Barnet and Mary Green Payson. The numbers were a revelation of beauty and the idea of having resident composers' programs is to pre-



Some of the Delegates at the Convention of the California Federation of Music Clubs at Fresno. First Row, Bottom, Left to Right—Ilya Bronson, Dr. Alexis Kall, Charles C. Draa, State Publicity Chairman; L. B. Cain, State Festival Chairman; Julius V. Seyler, Treasurer. Second Row, Left to Right—Mrs. Vincent Morgan, Miss Bell T. Ritchie, Vice-President at Large; L. E. Behymer, Mana-Zucca, Mrs. Hazel Ismond White, Mrs. Cecil Frankel, State President; Mrs. Mattison B. Jones, First Vice-President; Mrs. Emma M. Bartlett, Mrs. Calvin Whiting, Mrs. William E. Mabey. Standing, Left to Right—Mrs. J. C. Brumblay, President, Nevada Musical Club, Reno, Nev.; Mrs. O. D. Harris, Alice Barnet, Mrs. C. N. Winchester, Mary Green Payson, Mrs. F. S. Langdon, Mrs. A. R. Ludlow, Mrs. Kate L. Harpst, Mrs. H. L. Terry, Mrs. E. H. Carr, Mrs. G. A. Manheim, Mrs. Montgomery Thomas, Mrs. E. B. Carr, Mrs. Arthur Anderson. Gentlemen at Rear, Standing: Left—Anton H. Embs, Auditor. Right—George Edwards

vail throughout the State the coming year.

The Saslavsky Chamber Music Trio of Los Angeles, entertained an enthusiastic audience Tuesday evening, when it gave the following program: Trio, D Minor, Mendelssohn; Sonata, A Major, Op. 100, Brahms; and the Trio, E Major, Op. 90, Dvorak. The program was the compliment of the Los Angeles Symphony Orchestra.

The following named officers were elected for 1920-1922: President, Mrs. Cecil Frankel, Los Angeles; First Vice-President, Mrs. Mattison B. Jones, Glen-

dale; Second Vice-President, Mrs. E. E. Bruner, San Francisco; Vice-President-at-Large, Miss Bell T. Ritchie, Fresno; Recording Secretary, Mrs. Benjamin Buker, San Diego; Treasurer, Julius V. Seyler, Los Angeles; and Auditor, Anton H. Embs, Berkeley.

Indorse Art Ministry

After announcing the names of the newly elected officers, Wednesday morning, a short business meeting was held and the federation went on record as unanimously indorsing a bill providing for the construction and maintenance of

a National Conservatory and Branches, soon to be introduced in Congress through the efforts of the National Federation of Musical Clubs, and another bill for a Department of Education which shall include a Bureau of Music and Art, and shall be represented in the President's Cabinet by a Secretary of Education.

There being no further business the convention adjourned, everyone resolving to take an active part in the constructive program for the coming year, and make California second to none as a musical state.

FORM A NEW OPERA COMPANY IN CHICAGO

Local People Behind Movement—"Americans Only" for Personnel

CHICAGO, May 15.—R. R. Cavello, attorney for the Merchants Loan and Trust Company of Chicago, has recently applied for incorporation papers and copyright, at Springfield, Ill., to incorporate the "Independent Chicago Grand Opera Association" (name copyrighted), with a capital of \$25,000. This amount has been subscribed by Chicago people, and the founders and subscribers are all Chicagoans and American citizens.

The Independent Grand Opera Association plans to give experience and routine to the younger singers of America, while heretofore it was thought necessary to go abroad for the study of music and for the subsequent public appearance in opera. This association intends to do away with this unnecessary travel and expense, and plans to give opera in various cities in America, employing entirely American talent both for the principals and chorus. Thus a large number of the advanced artist students of the various vocal masters throughout the United States will have the same opportunity in America that European singers have in their own country, that is, of going from opera house to opera house, to gain ex-

perience and routine and, of course, confidence.

While this does not interfere with the Metropolitan Opera Company or the Chicago Opera Association, it can easily be seen how it can act for the benefit of those larger companies in discovering talented singers who will, through their influence, gain the necessary experience to take principal rôles immediately upon their entrance into the larger companies.

M. R.

FRENCH SPONSOR DUNCAN

American Dancer's School Will Be Under Government Patronage

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PARIS, May 15.—Paris is to have Isadora Duncan's school of dancing again, this time under the patronage of the French Government.

Miss Duncan has found suitable quarters in the Montmartre district and it is her intention of selecting pupils among France's young orphans. The Government's aid will be in the form of a payment for the upkeep of the school

and the maintenance of the pupils.

Previous to the war Miss Duncan's school was situated at Bellevue, a few miles out of the city, where it was under the patronage of a Paris singer, who, however, had to break his connection with it in 1916 on account of the war.

Miss Duncan proposes to take a hundred orphans in her school and she hopes to find and develop much talent in them. One of her former pupils is now master of dancing at the Paris Opera.

Kurt Schindler to Be Associated With G. Schirmer on Return from Spain

Kurt Schindler sailed for Europe on May 11, from New York. While abroad Mr. Schindler will go to Spain, where he will do some important musical work. The week before his sailing Mr. Schindler rejoined the editorial staff of the music publishing house, G. Schirmer, with which he was for many years connected. Last fall he resigned his duties there owing to other pressing work. Upon his return to America in the Fall he will again be associated with the Schirmer house, though not in an exclusive capacity.

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